

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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ROYAL ALBERT HALL CHORAL SOCIETY.

President, H.R.H., The Duke of Edinburgh, K.G. Conductor, Mr. BARNBY.—Tenth Season.—The Season of 1880-1 will consist of EIGHT CONCERTS, six only being subscription. The Opening Concert will be on November 11, when JUDAS MACCABEUS will be performed, the orchestra being again increased by the Band of the Coldstream Guards. On THURSDAY, December 2, a grand performance of ELIJAH will be given, with MADAME ALBANI as the principal soprano. Seats may now be secured, and prospectuses obtained, at the Royal Albert Hall. Subscription for the series of Six Concerts 33s., 24s., 18s., and 15s.; Single Tickets, 7s. 6d., 5s., 4s., and 3s.; Admission, One Shilling.

ST. ANNE'S, SOHO.—SPECIAL ADVENT SERVICES.

will be held in this Church on FRIDAYS, December 3, 10, 17, commencing at Eight o'clock, p.m., at which Bach's Cantata, "My spirit was in heaviness," will be sung with full orchestral accompaniment. The doors will be opened at Half-past Seven. Admission to the body of the Church will be obtained by Tickets only, which can be obtained gratis by sending stamped directed envelope to Rev. Canon Wade, 28, Soho Square; the Churchwardens, Dr. Rogers, 35, Soho Square, and W. J. Fraser, Esq., 2, Soho Square; or the Choir Secretary, J. Berwick Orgill, Esq., Springmead, Roslyn Park, Hampstead.

NORTH LONDON PHILHARMONIC SOCIETY.—Fourth Season, 1880-81.—Conductor, Mr. Henry J. B. DART.

THREE CONCERTS will be given during the Season, particulars of which will be duly announced. The Rehearsals are held in the Gospel Oak Schools, Allcroft Road, N.W., on Monday evenings, from 7.45 p.m. Subscriptions—Honorary Members, Half-a-Guinea (entitling to two reserved seats for each Concert); Acting Members, Half-a-Guinea. CHAS. W. REX, Hon. Sec., 1, Stanhope Terrace, Regent's Park, N.W.

THE BUILDING OF THE SHIP (J. F. Barnett's

new work, composed for the Leeds Festival), will be performed (with orchestral accompaniment) by the North London Philharmonic Society early in December. There are VACANCIES for a few good TENORS and BASSES. An orchestra of ladies only meets at 3.30 p.m., every Friday, at 239, Oxford Street. Applications should be addressed to the Hon. Sec. as above.

THE EAST LONDON ORCHESTRAL SOCIETY

meet for the PRACTICE of Symphonies, Overtures, &c., at St. Paul's Schools, Burdett Road, E., near the Railway Station, on THURSDAY Evenings, at Eight. Purely nominal Subscription, One Shilling per Quarter. Gentlemen desirous of becoming members are invited to apply to Mr. John Daff, Honorary Secretary, at the Schools.

COLLEGE OF ORGANISTS, 95, Great Russell

Street, Bloomsbury.—The MONTHLY MEETINGS of Members and friends will be resumed on TUESDAY, November 2, at Eight p.m., when the Rev. T. HELMORE, M.A., will read a Paper on "Plain-Song," with musical illustrations. Members and friends admitted by cards of membership. October 18, 1880. E. H. TURPIN, Hon. Secretary.

MUSICAL ASSOCIATION, 27, Harley Street,

Cavendish Square.—On MONDAY, November 1, at 5 o'clock, a Paper will be read by E. H. TURPIN, Esq., "An Inquiry into the Origin and Growth of certain Musical Idioms and Expressions." JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

FREE VACANCIES in a resident Country Choir,

for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precator, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CHORISTER BOYS WANTED, for Holy Trinity,

Tulse Hill, S.W. Good salaries to really competent boys. Apply, by letter, to Humphrey J. Stark, Mus. B., Park Avenue Villas, Thurlow Park, S.E.

WANTED, a SOLO BOY, for St. Mary's Church,

Graham Street, Sloane Square, S.W. Must be a good reader. Salary, £20 per annum. All applications to be made by letter to W. C. A., 213, Brompton Road, S.W.

LEADING TREBLE BOY WANTED, for a

Church at the West End. Two Services. Sunday. Salary, £10. Application, by letter, to W. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A HIGH SOPRANO WANTED, for cultivation,

with a view to public performances. Tuition free, but must be educated. Address, R. O., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SOPRANO in a CHURCH or CHAPEL CHOIR.

WANTED, by a Professional Lady, an ENGAGEMENT as above. London or suburbs. Address, N. M., 1, Cavendish Place, Cavendish Square.

BRISTOL CATHEDRAL.—LAY-CLERK (Alto)

WANTED. Two Services on five days of the week, including Sunday. Age not above 30 years. A communicant. £60 per annum, with extra fees for extra services, and a good-service bonus in case of superannuation. A good knowledge of Cathedral music requisite. Apply, inclosing testimonials, to the Rev. Precator Hey, St. Augustine's Gate, Bristol.

ALTOS WANTED for the Voluntary Choir of

St. Anne's, Soho. Applications to be made at the Church on Friday evenings at eight o'clock.

ALTO REQUIRED for Church in Clapton. Two

Sunday Services and one week Evening Service. Apply, stating terms, to J. B., 51, Dunlace Road, Clapton.

WANTED, an ALTO, for All Saints', Knights-

bridge. Stipend, £12. Two services and one practice. Apply by letter, to F. W. B., 59, Grove Place, Brompton, S.W.

YORK CATHEDRAL.—WANTED, immediately,

for this Choir, a TENOR VOICE. The duties are—attendance at Divine Service twice daily, and at choir practice whenever required by the Organist. Salary according to qualification. None but qualified singers need apply. Applications, stating age of the candidates, and inclosing testimonials as to character and musical efficiency, to be addressed to Dr. Monk, Minister Yard, York.

WELLS CATHEDRAL.—WANTED, for the

Choir, a Person aged from 25 to 30, with a Good TENOR Voice, experienced in Cathedral Music, and of good moral character. The candidate engaged will be required to attend and take his proper part in all the Services of the Cathedral, unless special leave of absence be given by the Dean and Chapter, and will be remunerated at the rate of £80 per annum. If elected a member of the College of Vicars, he will have to attend and take his proper part in the Services as above stated, and will participate in the divisible revenues of the College, with the prospect of having a Vicar's house assigned to him as vacancies arise. The Dean and Chapter will make up the income of the Vicar who fulfils his duties according to their regulations, to £80 per annum, by payments from the Chapter Fund, if his share of the annual divisible revenues of the College shall not amount to that sum. Applications, with Testimonials as to ability and character (which latter will be an essential qualification), to be addressed, on or before the 15th day of November next, to Mr. Lavington, Cathedral Organist. Wells, October 22, 1880.

TENOR WANTED, St. Mary's, Seymour Street,

Euston Square. Stipend, £8 per annum. Two services Sunday, and choir practice. Apply, Organist, 4, Crayford Road, Tufnell Park, N.

TO MUSICAL SOCIETIES.—Experienced FIRST

TENOR, as Leader or Solo, desires additional ENGAGEMENTS. Letters to Tenor, 1, College Park Villas, College Park, Lewisham, S.E.

WANTED, ORGANIST and CHOIRMASTER

(either an M.B. or Member of College of Organists) for St. Peter's Church, Galashiels. Salary, £50. Population, 15,000. Address, Rev. A. A. Jenkins.

ORGANIST.—WANTED, for the Parish Church

of Wigtown, Scotland, an ORGANIST, to enter upon his duties about December 1, 1880. One who can train a Choir preferred. Salary to commence at £30 per annum. Apply, with copy testimonials, to the Rev. James Cullen, M.A., The Manse, Wigtown, N.B.

ORGANIST and CHOIRMASTER REQUIRED

for St. Thomas's Church, Kendal, in vicinity of Lake District. A gentleman experienced in both capacities. Salary, £40. Apply to the Vicar. Likely applications replied to.

TO ORGANISTS.—WANTED, an ORGANIST

and CHOIRMASTER. Must be an accomplished player. Salary, £30 to £40. Apply, with copies of testimonials, to Rev. Jas. Chadmer, Congregational Minister, Poplar, E.

ORGANIST and CHOIRMASTER REQUIRED,

for St. Luke's Church, Chatham Place, Hackney. £40. Address, Vicar.

WANTED, at Christmas, for the Parish Church,

Erith, an ORGANIST and CHOIRMASTER, willing to train a choir diligently, and to reside at Erith. Salary, £60. Apply, with testimonials, to Rev. T. Hardy, Belvedere, Kent.

PROFESSIONAL NOTICES.

MISS LEONORA BRAHAM

(Returned from America.)

For Oratorio or Concert Engagements, address, 147, Gower Street, W.C.

MISS HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Stack Bank, Rawtenstall, near Manchester, and 3, Ravensbury Villas, Lower Tooting, London, S.W.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MRS. BELLAMY (Soprano).

For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane, Handsworth, Birmingham.

MISS CARINA CLELLAND (Principal Soprano).

(Of the Royal Albert Hall and St. James's Hall Concerts.)

For Oratorio Concerts and Grand Opera, address, 142, Ferndale Road, Clapham, S.W.

MISS EVA FARBSTEIN (Soprano),

Pupil of Signor Ardit, is now at liberty to accept engagements for Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS DUMVILLE (Soprano).

For Oratorios, &c., address, 119, Elizabeth Street, Cheetham, Manchester.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS CONSTANCE NORRIS (Soprano).

Honours T.C.L. Miscellaneous Concerts, &c., St. Paul's Square, Burton-on-Trent.

MISS IDA WILMOT (Soprano).

Concerts, Opera Recitals, Canterbury House, Penton Place, S.E.

MISS CATHERINE PICKERING (Soprano).

Hawthorn Cottage, Cheadle, Manchester.

MISS ARTHUR (Soprano).

6, Woodberry Grove, Finsbury Park, London, N.

MISS JULIA JONES (Soprano).

For Oratorios, Concerts, &c., address, 1, Great Western Terrace, Cheltenham.

MISS HELEN SWIFT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Forsyth Brothers, Cross Street, South King Street, Manchester.

MISS MELLOR (Soprano).

MR. HOWARD LEES (Bass).

For Concerts, Oratorios, &c., address, Delph, Manchester.

MISS JEANIE ROSSE (Contralto).

For Engagements and Lessons, address, 6, Woodberry Grove, Finsbury Park, N.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MISS LOUISA BOWMONT (Contralto).

(Principal of St. Peter's, Manchester.)

For terms for Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.

MISS SELINA HALL (Contralto).

For Oratorios and Concerts, address, 15, Wilford Street, Nottingham.

MISS ELIZA THOMAS, R.A.M. (Contralto).

For Oratorio and Concert engagements, address, 49, Upper George Street, Bryanston Square, London, W.

MISS SARA CRAGG (Contralto).

12, North Castle Street, Halifax.

MISS KERSHAW (Contralto).

Concerts, Oratorios, &c., Clarksfield Terrace, Lees, near Manchester.

MISS LEYLAND (Contralto).

For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. T. BUCKLAND (Tenor).

Oratorios, Concerts, &c., 99, Gibbet Street, Halifax.

MR. N. DUMVILLE (Principal Tenor).

For Oratorios and Concerts, address, Cathedral, Manchester.

MR. W. MANN DYSON (Tenor).

For Concerts or Oratorios, address, Cathedral, Worcester.

MR. S. FORD (Tenor).

For Oratorios, Concerts, &c., address, Penn Fields, Wolverhampton.

MR. ARTHUR J. THOMPSON.

(Tenor of the Foundling Chapel Choir.)

For Concerts, Dinners, and Lessons in Singing, address, 2, Wyaston Villas, Melbourne Grove, Champion Hill, S.E.

MR. WILLIAM E. GLAZIER (Tenor).

For Concerts, &c., 133, St. Thomas's Road, Finsbury Park, N.

MR. JOHN M. HAYDEN (Tenor).

(Music Master to the Salisbury Training School, &c.)

For Oratorios, &c., address, The Cathedral, or 20, New Street, Salisbury.

MR. J. GAWTHROP (Tenor).

For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. THOS. OLDROYD (Principal Tenor).

(Rochester Cathedral.)

For Oratorios, Concerts, &c., 4, Cuxton Road, Strood, Rochester.

MR. DUNCAN CALLOW (Baritone).

Chapel House, 39, Mile End Road.

MR. LAW.

(Late principal Basso of Her Majesty's Theatre, and of the Carl Rosa Opera Company.)

Terms for Concerts, Oratorios, &c., address, Bradford, Yorkshire.

MR. THOMAS KEMPTON (Bass Vocalist).

(St. Paul's Cathedral.)

All communications to be addressed, 6, Halliford Street, N.

MR. THORNTON WOOD (Bass).

Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c., address, Thorncliffe Square, Thorncliffe Road, Bradford.

MR. S. HOUSTON FLINT (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Hereford.

MR. RICKARD (Basso).

For Oratorios, Concerts, &c., address, Halifax, Yorkshire.

MR. ADOLPHUS PHILLIPS (Basso).

For Oratorios, Miscellaneous Concerts, &c., address, Magdalen College, Oxford.

MR. HENRY GREEN (Bass).

For Oratorios and Concerts, address, 30, Allotment Street, Rochdale.

MR. T. C. HOLLIDAY (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Manchester.

MR. D. SUTTON SHEPLEY (Bass)

(Of the Schubert Society's Concerts, London)

Will sing at Lincoln, October 22; Spilsby ("Creation"), November 16; Heckmondwike ("Creation"), December 6; Brighouse, December 7; York ("Messiah"), December 21; address, Cathedral Choir, Lincoln. Having been appointed to the Choir of St. George's Chapel, Windsor, Mr. Shepley's address, after December 25, will be—Cloisters, Windsor Castle.

MR. CHRISTIAN (Principal Bass).

For Oratorios and Concerts, address, 18, Adelaide Square, Windsor.

MDLLE. JULIE PELLETIER.

For Concerts, &c., Lessons in Piano and Singing, address, W. Czerny, 349, Oxford Street.

MISS NELLIE CHAPLIN (Associate L.A.M.,

Solo Pianist and Accompanist.)

For engagements, address, 24, Beacon Hill, N.

MR. MEADOWS (Pianist).

For terms, 76, Albany Street, N.W.

MRS. BUCKNALL-EYRE (Pianiste).

MR. ALFRED J. EYRE (Organist of the Crystal Palace).
For Concerts and Organ Recitals, address, 13, Blandford Street, Portman Square, W.

MR. JOSEF CANTOR.

(Conductor of the Liverpool Hope Hall Concerts.)

Buffo Vocalist and Accompanist.

For Concerts, &c., address, 28, Church Street, Liverpool.

MR. J. SHARP (Oboeist).

For Oratorios, &c., address, 235, Lidgate Hill, Pudsey, near Leeds. N.B.—Bandmasters and others supplied with the New Model Oboe; new reeds, 2s. each; staples recaned, 1s. each.

MISS LAURA SMART (Soprano) requests that all communications respecting Oratorios, Concerts, &c., may be addressed, 28, Church Street, Liverpool.

THE HARP.—MISS LOCKWOOD, Harpist to the Carl Rosa Opera Company and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

MR. CHARLES JOSEPH FROST, having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there. 2, Burlington Villas, Underhill Road, Dulwich, S.E.

MR. HENRY LISTER, Mus. Bac., Oxon., has REMOVED from Canonbury Park, to 27, Marquess Road, Canonbury, N.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall), begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. Address, 94, Geneva Road, Brixton, S.W.

MR. ARTHUR L'ESTRANGE, specially engaged as Solo Pianist and Conductor for Mr. EDWYN FRITH'S BALLAD CONCERT TOUR: Chelmsford, Nov. 3; Luton, Leighton, Devises, Newbury, Liskeard, Exeter, &c., to follow. 11, Devonshire Terrace, Forest Hill.

MR. and MADAME EDWYN FRITH'S No. 1 and No. 2 ORATORIO and BALLAD CONCERT PARTIES have been honoured with ENGAGEMENTS and RE-ENGAGEMENTS for upwards of fifty Concerts in London and Provinces during the present year, and in every instance achieved the most undeniable successes, *vide press notices*. The best parties extant at moderate terms. Particularly low terms for consecutive dates in same district. Engaged for Maldon, November 2; Chelmsford, 3; Leighton Buzzard, 11; Luton, 12; Devises, 15; Newbury, 16 (specially engaged to open season); "The Spa," Bath, 20; Bermondsey, 23; Elmsmere, 26; Liskeard, 30; Exeter (Matinée and Evening), December 7; Kingsbridge (Matinée and Evening), 8; Warmminster, 28; Banbury, 30; Chorley, January 12, 1881, &c., &c. Communications invited, mentioning lowest terms, from artists of all positions, to arrange into Touring Parties. Letters only. Entrepreneurs will find all these parties the most economical extant. Vacancies for vocal pupils, amateur or professional; introductions. Address, 72, Vincent Square, S.W.

TO CHORAL SOCIETIES, &c.

THE LONDON ORATORIO and CONCERT PARTY is open for ENGAGEMENTS for Oratorios, or Miscellaneous and Ballad Concerts:—
Soprano, Madame Worrell, A.R.A.M.
Contralto, Miss Amy Ronayne, A.R.A.M.
Tenor, Mr. Edward Dalzell, Westminster Abbey.
Bass, Mr. Robert De Lacy, St. Paul's Cathedral.
Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

TO CHORAL SOCIETIES, MANAGERS OF CONCERTS, FESTIVALS, &c.—Miss Agnes Larkcom, Madame Poole, Mr. T. W. Hanson, Mr. Winn, and Mr. T. Harper (Trumpet and Cornet) are available during the winter for Oratorios, Miscellaneous and Ballad Concerts, &c. Address, Mr. Harper, 25, Brecknock Crescent, N.W.

MR. GEORGE H. L. EDWARDS'S CONCERT PARTY: Miss Agnes Larkcom, Miss Coyte Turner, Mr. C. A. White, Mr. H. Prenton, and Mr. G. H. L. Edwards (Solo Pianist and Conductor). For terms and vacant dates, address, Mr. Edwards, Agatha House, Montague Place, Poplar, E.

THE BRITISH GLEE UNION (Established 1875).
Mr. SIDNEY BARNBY (Alto), Mr. HENRY PARKIN (Tenor),
Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and
Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c., address, H. Prenton, 1, Albion Square, Dalston, London.

ROYAL CRITERION HAND-BELL RINGERS and GLEE SINGERS are prepared to give a First-class Entertainment at Garden Parties, Evening Receptions, Dinners, &c. Conductor, Mr. Harry Tipper, 118, The Grove, Hammersmith.

ORGANIST and CHOIRMASTER WANTED at Christmas, for the Parish Church of Westerham, Kent. Salary, £45. Fair neighbourhood. Address, The Vicar, 21, Grand Parade, Hastings.

TO ORGANISTS.—WANTED, immediately, a Gentleman who is a good Organist and a thoroughly efficient and experienced Choirmaster, for the Parish Church of Bromley, Kent. Salary, £70. Gallery Choir. Unusually good organ. Not a Daily Service. Apply, stating age, with testimonials, before November 6, to the Churchwardens, Bromley, Kent.

AN ORGANIST and CHOIRMASTER desires ENGAGEMENT in London. Several years' experience. Anglican Service. A. B., Mr. Sims, 13, Leicester Place, Leicester Square.

ORGANIST.—A Gentleman of great experience (over twenty-five years in last situation) desires a RE-ENGAGEMENT. The provinces preferred. Good testimonials. Address, Organist, care of Mrs. Knevet, Fressingfield, near Harleston, Norfolk.

AN experienced CHOIRMASTER and ORGANIST (at present holding an appointment) will shortly be open for a similar ENGAGEMENT. Salary not so much an object as good organ, which must possess at least two manuals. Address, Organist, 7, Park Place, Dover.

ORGANIST or ORGANIST and CHOIRMASTER.—Advertiser (who has had some years' experience) desires RE-ENGAGEMENT, in or within twenty miles of London. Excellent testimonials. Address, Organist, 272, Upper Street, Islington, N.

ORGANIST is open to ENGAGEMENT. Thoroughly efficient and reliable. Address, Z. X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST (Lady) will be DISENGAGED shortly. Accustomed to train choir. Highest references as to capacity. Address, M., The Orchard, Church Crookham, Farnham.

TO INCUMBENTS.—A Gentleman having resigned his last engagement desires REAPPOINTMENT as ORGANIST and CHOIRMASTER (London or suburbs). Highest testimonials from the clergy, profession (Mus. Doc.), and others. Thoroughly experienced (Anglican, Gregorian, and Choral celebrations). Shortly going up for Mus. Bac., Oxon. A. P., 136, Marylebone Road, N.W.

ADVERTISER, seventeen years of age, who has devoted several years to the study of Organ and Piano, would give his services in return for Board and further instruction. Address, Mr. Winter, St. Ives, Hunts.

LORETTO SCHOOL.—MUSIC MASTERSHIP VACANT.—Salary and Fees about £280 annually. Applicants must be gentlemen, good teachers of both Piano and Singing, fair Organists, and able to train a large School Choir, chiefly in Church Music of the old English school and in Handelian Oratorio. The duties of the post are incompatible with other engagements during term time. Apply to Head Master, Loretto School, Musselburgh.

SCHOOL OF RELIGIOUS MUSIC at MALINES. Under the High Patronage of the Belgian Episcopate.—Director, Mr. J. LEMMENS.—Instruction is given in the following branches of Religious Music: Gregorian Chant, its history; Aesthetic, execution and accompaniment (diatonic); Harmony, Counterpoint Fugue, Composition. Organ, Pianoforte, and Harmonium. Also in Religion, Liturgy, and Latin. Two organs, one with two keyboards, both with separate pedals, are at the pupils' disposal for practice. £16 per annum entitles the pupil to follow all the classes. Board and lodging is found in good families for 11 francs per day, about 1s. 2d. The yearly expense amounts in all to about £45. All letters to be addressed to Mr. Lemmens, 55, Longue Rue des Bateaux, Malines, Belgium.

CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park. **MUSIC SCHOOL:** Head Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. **MUSICAL SCHOLARSHIPS**, to be competed for in December by pupils of not less than one year's standing in the Music School, will be awarded by Professor Macfarren, of which due notice will be given in the papers. Examination November 11 and 12 of Pupils entering at Half-term, November 16.

FRANCIS J. HOLLAND, Chairman.

MRS. BOWLES (née Randal), late Lady Principal of Queen's College Institution, Tufnell Park, and for many years Head Resident Teacher of Vocal Music and Harmony, is prepared to give LESSONS in the above branches at her own or pupil's residence. All candidates for musical examination from Queen's College Institution (up to and including the Cambridge Local Examinations for 1879) have been prepared solely by Mrs. Bowles, and have met with marked success. Classes formed and schools attended. 38, Florence Road, Finsbury Park, N.

DR. ALLISON instructed, by Post, Candidates who passed the following RECENT EXAMINATIONS:—
MUS. DOC., OXFORD UNIVERSITY, October, 1880.
MUS. BAC., DUBLIN UNIVERSITY, 1880.
MUS. BAC., OXON., and MUS. BAC., CANTAB.
Also F.C.O. (July, 1880), and every other Examination in Music open to the Public. Tuition by Post (to the general public and to professional students) in every branch of the Theory of Music, Acoustics, and Composition. Personal instruction in Singing, Organ and Pianoforte Playing. LITERARY PREPARATION (personally or by post) by F. ALLISON, F.R.S.L., 206, Marylebone Road, London. Address, Dr. HORTON ALLISON, 120, Cecil Street, Moss Side, Manchester.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

MR. E. BURRITT LANE, L. Mus. T.C.L., Tallis Gold Medalist, 1880, begs to announce his REMOVAL to 32, Avington Grove, Penze, S.E. Instruction in Harmony, Counterpoint, &c., personally or by correspondence.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

ANALYSIS of MUSICAL WORKS, Counterpoint, Canon, Fugue, Harmony, and Acoustics per post. Dr. Bentley, 18, St. Ann's Street, Manchester.

ARTICLED PUPIL REQUIRED. One who plays the violin preferred. Great advantages. Address, W. A., 45, Maida Vale, W. Lessons in Pianoforte, Violin, and Harmony. Harmony by post. Address as above.

THE SOCIETY of ARTS grants Certificates in three grades (Honours, First and Second Class) for the Practice of VOCAL and INSTRUMENTAL MUSIC. The next Examination will take place at the Society's House, Adelphi, London, during the week commencing January 10, 1881. Particulars will be forwarded on application to the Secretary at the above address.

By order, H. TRUENAM WOOD, Secretary.

THEORY OF MUSIC.—A Lady (certificated) TEACHES by CORRESPONDENCE. Terms, 2s. 6d. per lesson. Address, E. A., 84, St. Paul Street, Islington, N.

HARMONY and COUNTERPOINT. The Chaplain of Gibraltar Chapel, Newcastle-on-Tyne, will instruct Pupils by correspondence.

MUSICAL EXAMINATIONS.—CANDIDATES TRAINED for the various Examinations, either personally or by correspondence. (Residence, if required.) Dr. A. S. Holloway, 51, St. Paul's Road, Camden Square, N.W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1880.

HOME MUSIC-WORSHIP.

BY HENRY C. LUNN.

IF any one were inclined to doubt the all-powerful influence of home upon the mind of a child, we should counsel him to recall his own boyish days; to disentangle one by one those juvenile reminiscences which threw such a glow over the morning of his life, and to convince himself how thoroughly his more mature thoughts have been moulded by the circumstances of these early surroundings. Not only indeed are children urged to love, hate, or fear the many eminent personages whose portraits or statues adorn the house in which they live—and who are therefore with them in their hours of play as well as those of work—but they are made to feel an affection or a repugnance for places to which they are taken; and we can well believe the assertion of a person, now known in the world of literature and art, that he never goes down a certain street near where he resided when a boy without a shudder, because he had once been told that in all probability a dark man would rush out suddenly and bear him off in triumph to the "Sandwich Islands." It is true that in early life we are partially entrusted to the care of teachers, and that we only escape from lessons in the nursery to those of increased difficulty in the school; but our holiday moments are spent in our home; and here, for good or evil, is our mind trained for after life; indeed, we have even heard a child maintain the superiority of his own ill-managed household over those of his school-fellows, because, with due reverence for his father, like a loyal subject, he believed that the "king" of the place of his birth "could do no wrong." If then we admit the force of this silent teaching of our home in childhood, it is assuredly good that both the eye and the ear should be educated to the love of all that refines and ennobles the mind; so that when the little world of the child is exchanged for the large world of the man, he shall continue to admire the same works to which he had become accustomed in his early life.

But, although the literature, the paintings, the statuary, and even the usual conversation of the home-circle, have a very material effect upon the character of the younger inmates of a house, perhaps no subject exercises so decisive an influence as that of music. Where the easy and flimsy compositions chosen for the nursery are merely reflected in a more difficult and showy form for the drawing-room, the taste which reigns throughout the establishment utterly prevents the introduction of works requiring any exercise of the mental powers. On the contrary, when from infancy we hear the creations—great and small—of the classical writers around us, we grow gradually, and almost insensibly, to a knowledge and love of their beauties, and are astonished at the persons who can find pleasure in working at, and listening to, the ephemeral productions of the day. The many biographies of the great musical composers which have recently been published in this country furnish us with some highly interesting particulars relating to their early days; and, in confirmation of the opinion we have expressed, the records are well worthy of attention. Speaking of Mendelssohn's residence, in Devrient's "Recollections" of the composer, he says: "Considering the wealth ascribed to Felix's father, the house gave an impression of studied plainness: the walls and furniture were of extreme simplicity, but the drawing-room was decorated with

engravings of the Loggie of Raphael. The singers sat round the large dining-table, and close to the grand piano, raised on a high cushion, sat Felix, grave and unembarrassed, leading and directing us with an ardour as if it had been a game he was playing with his comrades." Afterwards, he writes: "We now had many musical evenings, some readings of Shakespeare's plays, each one taking a part; and were present, either as listeners or executants, at the Sunday performances, to which the wealthy father was able to assemble a small orchestra selected from the court-band—so that Felix enjoyed the inestimable advantage of becoming acquainted with the nature and treatment of the different instruments already in his boyish years, and of hearing his own compositions with the instruments for which they were written." Again, Spohr, in his autobiography, says: "My parents were musical: my father played the flute, and my mother, a pupil of the Conductor Schwaneberger in Brunswick, played on the piano with great ability, and sang the Italian bravuras of the time. As they practised music very often in the evening, a sense and love for the art was early awakened in me. Gifted with a clear soprano voice, I at first began to sing, and already in my fourth or fifth year I was able to sing duets with my mother at our evening music. It was at this time that my father, yielding to my eagerly-expressed wish, bought me a violin at the yearly fair, upon which I now played incessantly. At first I tried to pick out the melodies I had been used to sing, and was more than happy when my mother accompanied me." A glimpse of the early days of Mozart, too, will show us that the love and sympathy upon which a child should be nurtured in his home were fully extended to him, even by the parent who afterwards traded somewhat too much with his boy's natural gifts. "Next to our gracious God comes papa!" such was the maxim of the boy Wolfgang. When he went to bed at night, he always asked his father to place him on a chair and to sing a little duet with him, composed by himself on some meaningless words, 'Oragina fiago ta fa'; after which he kissed the tip of his father's nose, promising, 'when he was older, to put him under a glass case to guard him from the cold and to keep him always at home.' Then the boy went to bed quite happy." We could multiply these instances were it necessary for our purpose; a volume indeed might be written on the "Childhood of Great Men," which would amply prove how in most cases early training had influenced their future career; but we have now only to show the effect of that "Home Music-worship" which we have selected as the subject of our article, and how much it rests with parents and guardians to tenderly nurse or ruthlessly crush the artistic tendencies of those entrusted to their care.

There are two highly important agents in the present day for bringing music into our homes, and enabling us to cultivate a taste for the enjoyment of the best works in the art—the first is the small cost at which standard compositions are now published; and the second the facility with which pianofortes are to be procured on what is termed the "three years' system," a method by which an instrument can be purchased for the same sum which used to be paid within that period merely for its hire. Let us also mention a third pioneer in the cause of the progress of the art in this country—the rise of musical literature. Here we may pause awhile to see how much this has gradually crept into our homes, and become part of the reading of the young people of the day. The very letters written by the composers whose portraits hang in our rooms, whose music is heard throughout the house—why, these

indeed are something for a child to linger over, something which, as we can prove from our own experience, he learns to love and cherish as he would the writings of his own dear playmates. Mozart, who has composed all those lovely airs, furnished the subjects for the many pieces he has listened to in the drawing-room, and written the Operas he has constantly heard praised by his elders, was, he finds, as fond of animals as he is himself, and even late in life, had always birds in his room. "Tell me," he says in one of his letters, "how Master Canary is? Does he still sing? And still whistle? Do you know why I am thinking about the canary? Because we have one in our ante-room that chirps out a G sharp just like ours." And then, in a letter very much the same as he used to write to his parents from school, the child reads "Does Herr Deible often come to see you? Does he still honour you by his amusing conversation? And the noble Herr Carl von Vogt, does he still deign to listen to your tiresome voices? Herr von Schiedenhofen must assist you often in writing minuets, otherwise he shall have no sugar-plums." But the letters of Beethoven, that grand and awful man whom the child has been taught to respect and venerate, and whom he remembers to have looked down upon him from the walls of his nursery, come upon him strangely as he grows beyond his mere days of infancy, for he there finds that the great composer could laugh and joke as well as look stern, and, above all things, that he idolised his nephew. But besides these letters, there are books now around us in our early days which cannot fail to attract towards the art. Amongst these let us give a foremost place to biographies. We have incidentally alluded to the youth of the gifted musicians of the world; but those who love to follow their career may discover the road by which they afterwards travelled to fame, and perhaps desire, even at a respectful distance, to follow in their footsteps. Apart from this, too, a perusal of the life of a composer has a peculiar fascination for those who admire his music; and there can be little doubt that an executant becomes a much more faithful exponent of an artistic work after he has fully understood and sympathised with the inner nature of the worker. Criticisms, too, essays upon, and histories of, the art are now within the reach of all, not in the form of luxurious books, which are to be bought at a large cost and stored up in a handsome bookcase, but fitted for service in a homely dress, and published at a price which almost every music-lover can afford. Indeed, the catalogues of our principal circulating libraries prove to us that there is a large demand merely for the loan of such books; and we have even known novel-reading young ladies putting down their names for a standard work on the art as soon as it is out of hand. There is hope for the future of music when these books are included amongst our holiday literature at the sea-side. It must be remembered, too, that the pianoforte is now not our only household instrument. The violin is taking its true place in the family circle; and if the male members of the group will only cultivate the bass stringed instruments, their wives and sisters may join them in some concerted music worth hearing. Before the rise of lady violinists "Home Music-worship" was necessarily somewhat limited; for compositions written for the pianoforte, transcribed from a solo for some other instrument, or reduced from a full score, were the only works to be heard as a rule in our drawing-rooms; and as all the female members of a family were perforce pianists, not only was the performance often somewhat monotonous, but occasionally some little jealousies would arise which toned not with that feeling of sympathy absolutely necessary in an atmosphere where music is expected to flourish.

As we have already hinted, the estimation in which young people hold music depends materially upon the estimation in which it is held by their elders in the house. We may imagine that where the art is duly revered some little indication of this reverence will be found even in the nursery, where, amongst the portraits of Shakespeare, Milton, and other great literary poets, there may be perchance a few of those musical poets who are gradually rising to a level with the older artists of the world. Thus early being made to place on an equality the really great missionaries of intellectual progress, children, so far from wondering, when they hear the composers and authors who have immortalised themselves by their works so considered by those whose experience has taught them to appreciate their compositions at their just value, they are rather inclined to marvel at persons who are disposed to underrate them. We remember to have heard a great pianoforte master say to his pupils, "listen to me attentively whilst I am with you, and when I am away, always fancy that I am by your side during your practice." Cannot we believe then that a young child who sees the beautiful face of Mozart, for example, whilst he is playing his easier music in the nursery, may carry that face with him through many years, and thus feel his influence around him during the performance of his more abstruse works.

We have here sketched a home where the young are trained, both by precept and example, to linger over the smaller works of the great composers during childhood, and to long for the time when they shall grow to the power of comprehending and executing the large ones. But there is a reverse to the picture. Persons engaged in musical tuition know to their cost that all their well-considered lessons for the purpose of training the fingers, and all their eloquence upon the poetry of the art are thrown away when the pupil, however impressed with the truth of the master's earnest teaching, returns to a home where music is simply regarded as a pleasing accomplishment, and where the pianoforte and voice are never heard save to glorify the rapid and utterly meaningless effusions of the music-makers who flourish upon the ignorance of those who purchase them. When a young pianist, impressed with the beauty of a classical work, is told by those around not to play that "dreary stuff," but to give them something "pretty and lively," not only is the performer depressed by this admonition, but being conveyed to her by persons to whom she has always looked for counsel, it is not at all unlikely that she will believe she is doing something wrong, and immediately, therefore, proceed to lower her own taste in order to suit theirs. At such homes as these we can only hope that as musical education progresses, the pressure from without will gradually be felt within; for with persons of this class there is more to be hoped from the caprice of fashion than from the advance of art: let it once be understood that it has become the custom to cultivate good music in the "best families," and those who cannot enjoy it will at least learn to suffer it.

In the olden times it would have been perfectly useless to advocate the necessity of making our homes musical; because, however desirable, it was simply impossible for any but those who could well afford to pay for luxuries to buy either good compositions or the instruments to play them upon. As we have shown, however, both these difficulties are now removed; and we only counsel those who avail themselves of this altered state of things not to imagine that they have done their duty when they have placed a good pianoforte in their drawing-room and good music in their library. We hear much of

Beethoven, Mozart, Handel, and other great composers having taken their place as "household deities" in the present day; but what is the use of being surrounded by "household deities" if we do not teach our children to worship them?

THE FATHER OF THE SYMPHONY.

By L. NOHL.

(Continued from page 492.)

JOSEPH HAYDN, the son of a German handicraftsman, was born in the year 1732 at a small Austrian village near the Hungarian frontier, where his youth was spent amongst the humble, but eminently cheerful and healthy, surroundings of peasant life, in which human sentiment and emotions are yet allowed to proceed direct from nature, from which it derives its immediate support. It is here, in the heart of the people, where the Volkslied, with its touching simplicity and pathos, is either originated or rendered significant and immortalised by adoption. It is here, also, where we must look for the origin of that grand and inexhaustive source of musical inspiration, the sacred Volkslied or choral; and it was the son of a miner, Martin Luther, who from out of the depth of his German breast had sung his "Ein' feste Burg," and had handed over this wondrous mine of musical wealth to another son of the people, the Thuringian cantor, Sebastian Bach, who formed out of it a new creation of divine sublimity.

The children of the poor wheelwright, Haydn's father, were brought up in the fear of God, and throughout life the composer's tendencies were decidedly religious. "Without speculating on matters of belief, he simply accepted the teachings of the Catholic Church to which he belonged, and his mind felt easy over it," says, in his "Biographical Notes on Haydn," G. A. Griesinger, who also expressly refers to the composer's general disposition as "cheerful, reconciled, confiding." Nothing, however, makes man more fit to listen to and understand the varied sounds of life and of nature, to arrange and fix them in the mind with plastic distinctness, than such calm repose of the inner self: it refines and strengthens the senses as much as the organs of the mind. Into his old age the composer carried the vivid recollection of the "simple short pieces" which the father, who in his wanderings as a journeyman through Western Germany had acquired some proficiency on the harp, would play to the family in the evening, and to which mother and children joined their voices. They were the first and, therefore, most significant musical impressions which little "Sepperl" received. And more than fifty years later, during his stay in London, a similarly simple and moreover religious tune, sung by some thousands of children at St. Paul's Cathedral, appealed to his musical nature so strongly that he stood and wept like a child, and in his diary he wrote: "No music has ever touched me more deeply than this, so full of devotion and of innocence." Devoted and innocent, however, is every natural impulse of a true son of the people; and we can understand the emotion which prompted him, when, some few years after this event, he returned to his native village, to kneel down and kiss the threshold of the humble room where they had sat and sung together by the fireside. It was a prayer he offered from his heart, the expression of thankfulness to the higher power and divine source whence he derived that gift which had already been the delight of an entire generation, and which was yet to bring similar joy to more than one generation to come.

"Little Joseph, then five years of age, was sitting by the side of his parents, passing a stick to and fro

on his left arm, as though accompanying on the violin. The schoolmaster, observing how correctly the boy marked the time, concluded that he must have an aptitude for music, and advised the parents to send Sepperl to Hainburg." This schoolmaster and cantor in the neighbouring country town, of whom Griesinger's "Notes" speaks, was a relative of the family, and was allowed to take the child with him. "I shall feel grateful even in my grave towards this man, who has taught me manifold things, although I certainly got more whackings than food," Haydn used to say later in life when speaking of this cousin, Herr Frankh. The instruction he received consisted, however, mainly in the mechanical means of his art, while his artistic feeling and perception could scarcely have been advanced beyond the sphere in which it already moved. The superficially theatrical and trifling character of the minor church music of the last century is too well known. The playing at dances and popular feasts, of which there must have been many in the little town, would, however, serve to strengthen his sense for the musical language of the people in melody and rhythm. In the year 1740 Joseph, through the recommendation of his fine voice, was admitted into the Capellhaus of St. Stephen's Church at Vienna, he being then eight years old. Here also the theatrical style in church music was predominant, a style which likewise characterises Haydn's own compositions for the church; and it is evident that whatever of unaccompanied choral pieces by the older masters was here performed only influenced him in as far as he learned to appreciate the transparent lucidity of the ancient polyphony. For it is a characteristic of all Haydn's works, from the first to the last, that his harmony, even in the most daring modulations, remains perfectly lucid. But the high standpoint of this truly religious musical art of the olden time he never attained; with all the natural piety of his heart he was a child of his time, and as such his attention was directed more towards actual life, which, in its turn, conducted him to the true manifestation of forms. Thus the development of his individual musical perception and taste must have derived far greater immediate assistance from the music at the houses of the aristocracy and at Court, in which the boys of the Capellhaus likewise participated. It was in these circles where that instrumental art, which had emerged from a combination of the dance and the song, was chiefly cultivated, affording more refined food for his purely popular artistic nature, without thereby interfering with the development of his individual genius. This became the more apparent when, in consequence of his voice changing, the youth had to be dismissed from the Capellhaus, and was obliged to maintain himself exclusively by teaching and taking part in festive musical performances and the evening entertainments held in the houses of the wealthy. "Young people will be able to see by my example that something after all may come of nothing; whatever I am is the result of the most dire necessity," he would afterwards say of himself. And this "nothing" to which he more particularly referred—the little minuets which he at that time wrote for the pianoforte or for small bands—had, in fact, laid the firm foundation of his popularity. They were passed from hand to hand (having been published before he was aware of it), and met his ear at the beer-gardens, spreading everywhere a spirit of life and joviality. And that, moreover, the good-natured waggishness which these minuets breathed formed a part of their composer's inmost nature, is confirmed by a number of anecdotes relating to his youthful days, such as the nocturnal

"Katzenmusik" produced at the "Tiefengraben" in Vienna, and the comic scene when, in company with Dittersdorf, he aroused the violent indignation of a band of musicians at an inn by disparaging remarks as to the merits of one of his own minuets, which they had just played.

It is time, however, to inquire where Haydn had obtained the knowledge which enabled him to write, first of all these minuets, and then small pieces of a different character, which had so soon raised him to a position amongst the composers of his native country. Mere natural "disposition," surely, does not teach us how to compose music, even of ephemeral popularity. Let us hear Haydn's own statements on this subject. "Talent, it is true, lay in me: by its aid, and that of much diligent application, I made some progress. When my fellow-choristers were at play I took my little clavier under my arm and went up into the loft, so as to be able to practice more undisturbedly." This, of course, refers to the time he spent at the Capellhaus in Vienna, and although he complains of having afterwards been obliged for fully eight years to earn a scanty livelihood by the drudgery of teaching the young, and to use the hours of night in order to satisfy, in a measure, his craving for knowledge in the art of composing, we have his own word for it also that he was not unhappy in his little garret-room, where snow and rain would often penetrate in the night, and where there was no room even for placing a stove. "When I sat at my old worm-eaten piano, I envied no king his happiness." It was in those days, when searching for a good instruction book on pianoforte-playing, that the sonatas of Ph. E. Bach were placed in his hands by an intelligent music-seller. This was an important event in the composer's life, to which in his mature age he refers in these words: "I could not tear myself away from the instrument until I had played these sonatas from beginning to end, and whoever knows me thoroughly must admit that I owe much to this Bach: that I have understood him and studied him well." He turned to these sonatas over and over again, especially when care oppressed him, and he invariably parted from the instrument in a spirit of cheerfulness and consolation. It was thus the poetical and spiritual significance of these compositions which stimulated, in the first place, the sympathetic appreciation of our composer, and it was this tendency also which distinguished Ph. E. Bach's compositions in the domain of free, instrumental music. The founder of the modern sonata, indeed, appealed to the imagination and the emotions rather than to the learned musical understanding; his compositions thus forming a contrast to the suites and fugues and other polyphonic art-forms of his and of the preceding periods. Already, in the year 1737, shortly before the appearance of Ph. E. Bach's first sonatas, Mattheson maintains, in his "Kern melodischer Wissenschaft," that the sonata must anticipate the various emotions of the listener—i.e., the sadly disposed must find in it something plaintive and pitiful; the enraged, something stirring and energetic. In his short autobiography, dating from the year 1772, Ph. E. Bach says: "Who is not acquainted with the period when music as such, and especially in regard to its most accurate and delicate execution, had entered, as it were, upon a new era?" Bach goes on to say that this "execution," this "rendering," is, indeed, the final condition of a composer's realisation of his personal and individual emotions and ideas. The human voice affords the most perfect means for such realisation, and it must therefore be the aim also of the performer on the clavier, in spite of the non-sustaining notes of the instrument, to play as much as possible in a singing manner.

Bach himself acted upon his own precept, both

as an executive and a creative artist. Burney, who heard him play, says, in his diary: "In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce, from his instrument, a cry of sorrow and complaint, such as can only be effected upon the clavier, and perhaps by himself." We cannot refrain from adding Burney's personal description of the player: "During this time he grew so animated and possessed that he not only played, but looked, like one inspired. His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance. He said if he were to be set to work frequently, in this manner, he should grow young again." Bach himself says: "I am of opinion that music should, above all, touch the heart," and as his compositions were invariably the result of some outward or inward stimulus, he does not disdain to make the world acquainted with the outline, or what the painter would call the sketch, of his conception. Thus, with reference to a trio for stringed instruments, to quote only one example, he tells us that he had endeavoured to express that which really required the human voice and language for its absolute realisation. The trio, in fact, was meant to represent the conversation between a sanguine and a melancholy person, who, in the first and second movement, exchange their opposite views, until the latter is converted by the arguments of his adversary. In the *finale* (where canonic imitation is appropriately and skilfully made use of) the two appear perfectly reconciled.

Regarding now, in a general way, the new mode of musical expression with which Haydn had become impressed, and which had prompted Burney to look upon Ph. E. Bach as the greatest clavier-player of any age, it cannot be questioned that what is called "melody," the personal language in music, had entirely gained the upper-hand. Moreover, the different keys, rhythms, and even the rests, had become deliberate means of expression for the illustration of distinct emotions or phases of the mind by music only, unaided by the words. Dissonance itself was no longer of accidental occurrence, or intended to produce a passing effect; but deliberately adopted in aid of the realisation of the general poetic idea. In order to appreciate Haydn's merit in the adoption and further development of this new art conception, which found its concentrated expression in the sonata, it will be necessary to examine more closely the construction of the art-form in question. We will now merely add the observation that to an artistic nature which, like Haydn's, had been directed from early youth and by personal experience upon actual life, with its varied and changing forms and emotions, the task which he was thus called upon to fulfil must have appeared as a welcome and rightful inheritance. The sonata, indeed, was a ready vessel for receiving his own musical wealth, and, at the same time, capable of expanding with the growth of his genius. He therefore loved to play the sonatas of Ph. E. Bach, and availed himself of every opportunity to sit down at his clavier, where he was able to pour forth the emotions of his heart in a similar form.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. VII.—SPOHR (concluded from page 495).

On leaving England at the close of his first visit in the season of 1820, Spohr returned to Germany, but soon travelled westward again as far as Paris, where he remained some weeks. His impressions of the

French capital and its music are found in "Four Letters to a Friend," which originally appeared in a Leipzig journal, and are characterised by all the outspoken simplicity and childlike candour now so familiar to us. The master had "scarcely got under cover," he tells us, before rushing out again to pay a round of visits. Cherubini agreeably disappointed him. "I was told of Cherubini that he was at first very reserved towards strangers, repulsive even. I did not find him so. He received me, without any letter of introduction, in the most friendly manner, and invited me to repeat my visit as often as I pleased." Spohr everywhere met with the same courtesy as that extended to him by the "grim" Florentine, and was charmed accordingly; but his first experience of Parisian music, as distinct from Parisian men, was not quite so delightful. They were playing at the Grand-Opéra just then a version of Mozart's "Zauberflöte" under the title "Les Mystères d'Isis"—which, by the way, the irrepressible French wit soon changed to "Les Misères d'ici." This version, it appears, was the work of "some Germans," and so sinned against the immortal master as to make Spohr blush for shame. Englishmen sometimes blush also when they read of the manner in which works like "Le Nozze di Figaro" and "Der Freischütz" were treated by the Bishops and Cooks of the past generation. But Paris bears off the palm of vandalism. Listen, for proof, to Spohr's description of the "Zauberflöte" as presented to the French by "some Germans." "Everything but the overture has been meddled with, all else has been thrown into confusion, changed, and mutilated. The Opera begins with the concluding chorus in 'Die Zauberflöte,' then comes the march in 'Titus,' and then, in succession, some fragmentary pieces from other Operas of Mozart, and even a little bit of a symphony of Haydn's, then some recitatives of Herr Lachnitz's own manufacture. But worse than all this is that the transposers have applied a serious text to many cheerful and even comic passages of the 'Zauberflöte,' by which the music of those passages becomes a parody of the text and situation. . . . Worse than all, they have taken the liberty of making alterations in the score. For example, in the air 'In diesen heil'gen Hallen,' at the words 'So wandelt er an Freundes Hand,' the imitating bass is entirely left out, although here indispensably necessary, not alone to the harmony, but because it expresses the act of wandering in so characteristic a manner. The basses sound the B a few times instead. You may imagine how insipid and meagre the passage now sounds, which in Germany is so frequently admired. Moreover, in the terzet of the three females, where Mozart strengthens and supports the third voice with the violins only, the transposers have added both violoncello and double-bass; so that at these tender passages, which are for three voices only, the bass lies in three different octaves, which to a cultivated ear is unbearable. Similar offences are of frequent occurrence." Spohr adds, in justice to the French, that "they have always highly disapproved of this vandalic mutilation of a great master-piece." Nevertheless, he pertinently wants to know how it is that the "Mystères" kept a place in the repertory of the house for eighteen or twenty years?

Such a serious nature as that of our master may be expected to entertain a prejudice against ballets, but Spohr, after witnessing Kreutzer's "Clari," lets us see that he was more than half disposed to admiration. "Little as I like ballets, and little, in my opinion, as pantomime merits the aid of the resources of art, as these are lavished on it here, I nevertheless do not deny that the Parisian ballet may some-

times afford agreeable amusement until one becomes wearied by the monotony of the mimicry, and of the yet greater sameness of the dances. But, with all the perfection shown there, pantomime, from the poverty of its signs, which always require a printed explanation of their meaning, is, as compared to recitative drama, a mere outline by the side of a finished drawing. However it may be embellished by golden ornament and decorative surroundings it gives the outline only, and the life is wanting. In the same manner I may compare the drama to the opera—as a drawing by the side of the painting. From song (melody) the poem receives its first colouring, and by it only, with the powerful aid of harmony, does it succeed in giving expression to the undefinable and merely imagined emotions of the soul which language must be content only to hint at." Spohr rarely commits to paper any thoughts upon the philosophy of his art, but in these last observations we see that he apprehended the true relation of music to poetry, and its superiority as a means whereby human feeling conveys itself to the outer world. Spohr's words, save that they are clear and unaffected, read like an extract from one of Wagner's pamphlets.

Among the artists met by Spohr in Paris was Henri Herz, *à propos* to whom he indulges in some reflections not altogether without their moral at the present time. "The extraordinary execution of this young man is the astonishment of everybody, but with him, as with all the young artists here whom I have yet heard, it seems to me that his technical education is in advance of that of his mind; otherwise, in a company composed of artists only, he would surely have given something different and more intellectual than the break-neck tricks of art he exhibited. But it is very singular how all here, young and old, strive to shine only by mechanical execution, and individuals in whom the germ of something better lies, devote whole years and every energy to the study and practice of a single piece of music, frequently of the most worthless kind, in order to create a sensation with it before the public. That the mind remains torpid under such circumstances, and that such people never become much better than musical automata may be readily imagined. Hence, one seldom or never hears in the musical *réunions* here an earnest well-digested piece of music, such as a quartet or quintet of our great masters. Every one produces his show-piece. You hear nothing but *airs variés*, *rondos favoris*, *nocturnes*, and the like trifles, and, from the singers, romances and duets. . . . Poor in such pretty trifles, with my earnest German music I am ill at ease in musical parties, and frequently feel like a man who speaks to people ignorant of his language." The upshot of all this was a conclusion, on the part of Spohr, that the French are not a musical nation. Few will agree with him, since he made the trifling mistake of assuming that a nation, to be musical at all, must be so in the sense and manner in which the Germans are musical. At the same time all will admit that the Teutonic mind takes as naturally to an assumption of this sort as a duck to water.

Another of Spohr's Parisian experiences was the reverse of satisfactory. He gave a concert at the Grand-Opéra, and won the applause of the public both for his music and his playing in a new violin concerto. But, to the master's astonishment, the press took a different line with him, and this "riddle" he solves as follows: "Previous to every first appearance in public, whether of a foreigner or a native, these gentlemen of the press are accustomed to receive a visit from him to solicit a favourable judgment, and to present them most obsequiously

with a few admission tickets. Foreign artists, to escape these unpleasant visits, sometimes forward their solicitations in writing only, and the free admissions at the same time; or, as is of frequent occurrence, induce some family to whom they have brought letters of introduction, to invite the gentlemen of the press to dinner, when a more convenient opportunity is offered to give them to understand what is desirable to have said of them both before and after the concert. This may, perhaps, occur now and then in Germany, but I do not think that newspaper critics can be anywhere so venal as here. I have been told that the first artists of the Théâtre Français, Mdlle. Mars and even Talma, pay annually considerable sums to keep these gentlemen in good humour, and that the latter whenever they wish to extricate themselves from any pecuniary embarrassment, find no method so sure as to attack some esteemed artist until he submits to a tribute of money. How the opinions of a press so purchasable are at all respected, I cannot understand. Suffice it, I did not pay any supplicatory visits, for I considered them unworthy of a German artist, and thought that the worst that could happen would be that the journalists would not take any notice of my concert at all; but as these have a free pass to every performance at the Grand-Opéra, I found I was mistaken. They all speak of it, some with unqualified praise, the majority with a 'But,' by which praise is more than sufficiently diminished." Spohr is far too honest to pretend that he did not care what "these gentlemen" said of him, and far too rooted in amiability to wax angry over their criticisms. Even when a writer, after crediting him with certain excellent qualities, advised him to remain in Paris, perfect his taste, and then go home to form that of his countrymen, our invincibly placable master merely remarked "If the good man only knew what the 'bons Allemands' think of the musical taste of the French!" Concerning Spohr's attitude towards the shameless harpies who, in his day, disgraced the musical press of France, there can only be one opinion. It was the only possible attitude for—to say nothing of a great artist—a self-respecting, honest man.

Spohr gives us at this point a curious glimpse of Cherubini, which, though noticed by Mr. Bellasis in his "Memorials" of the Florentine master, should not be passed over here. With characteristic zeal when his own music was concerned, the German wished to put before the Italian the whole of his quartets and quintets in order to have the advantage of his opinion. A beginning was accordingly made with No. 1 of Op. 45, at the close of which Spohr was complacently going on to another. But Cherubini protested, saying, "Your music, and indeed the form and style of this kind of music, is so strange to me that I cannot find myself immediately at home with it, nor follow it properly. I would, therefore, much prefer that you would repeat the quartet just played." Spohr goes on to say, "I was very much astonished at this remark, and did not understand it until I afterwards ascertained that Cherubini was quite unacquainted with the master-pieces of this kind by Mozart and Beethoven, and at the utmost had once heard a quartet by Haydn at Baillot's soirées." The quartet was duly repeated, but even then Cherubini wanted to hear it again. "He now spoke," says Spohr, "very favourably of my composition, praised its form, its thematic working out, the rich change in the harmonies, and particularly the fugato in the last movement. But, as there were still many things not quite clear to him in the music, he begged me to repeat it a second time when next we met. I hoped he would think nothing more about it, and therefore

at the next music-party brought forward another quartet. Before I could begin, however, Cherubini renewed his request, and I was obliged to play the same quartet a third time." We can easily see from this how new Spohr's music was to his great contemporary, and how carefully Cherubini investigated its claims before coming to a decision upon them. There would be fewer mistakes in judgment were every critic as cautious and as painstaking as the composer of "Medea."

Having returned to Germany, Spohr visited Dresden and there met with Weber, whose "Der Freischütz" he witnessed for the first time, with an ardent desire "to ascertain thoroughly by what means it had obtained such enthusiastic admiration in the two German capitals." But, just as the master was blind to the high merits of Beethoven, so was he deaf to the charm of Weber's great work, and tries to explain the popularity of "Der Freischütz" by crediting Weber with "a peculiar gift and capacity" for writing down to the comprehension of the masses. This gift and capacity Spohr admitted he did not possess, yet all the same he went home determined to write a new Opera, took out of his trunk a half-forgotten work he had begun in Paris, and, in course of time produced "Jessonda." It was characteristic of the master to emulate the achievements of others after this fashion. On one occasion, for example, having met with some works of the old Italian church composers, he even tried his hand at their style, and wrote a Mass, *alla Capella*, for ten voices.

It was while at Dresden that, through Weber's influence, Spohr obtained the appointment of Capellmeister at Hesse Cassel, whither he removed on New Year's Day, 1822.

What remains of Spohr's autobiography from this date is largely taken up with records of new works composed and performed, which, as mere historical facts, do not come within our scope. Some passages, however, are of value as throwing additional light upon the character of the master, and these may not be passed unnoticed. They permit us, for example, to see Spohr in the midst of his family, and under the varied circumstances of joy and sorrow which affect him who lives not merely unto himself, but also in the lives of those who are near and dear. On February 2, 1831, the master celebrated his Silver Wedding, and his aged parents came all the way from Gandersheim to assist at the solemnity, bringing with them, as a present, a porcelain vase richly ornamented with silver, and bearing the inscription, "May the silver of to-day be one day gold." "This *fiat*," says Spohr, "was got up by my children, in conjunction with our musical friends, and was opened by the torchlight dance from my 'Faustus,' executed by the guests, with appropriate words to the choral parts. This was followed by a succession of *tableaux vivants*, in which the chief incidents of my life were ingeniously represented. My friend Pfeiffer had also contributed a poem with the view that all present should appear in the costume of the characters in my operas; Pfeiffer himself reciting it. This poem gave me great pleasure at the time, and its recital, with all its allusions, excited general merriment. No one would have dreamed that its youthful author would, in a few months, be snatched by death from our circle." But this rejoicing was the prelude of sorrow in other respects. Not long afterwards, Spohr's brother, Ferdinand, died; and more bereavements, as we shall soon see, were not far off. Meanwhile, the Silver Wedding of the son was followed by the Golden Wedding of the father, and Spohr, in November, 1832, set out for Gandersheim, to assist in doing honour to his venerable parents. Anticipating this, he had

prepared a cantata for three soli voices (his three daughters), a chorus (the assembled family), piano-forte (Madame Spohr), and violin (the master himself). The gathering was a large one, and the ceremony, as told by Spohr, makes an attractive picture. "Wolff suggested above all things to hire the handsomest and largest room in the whole town, to decorate it with festoons of evergreens and artificial flowers; to display there our presents and give our cantata before our parents and the families of our friends. . . . From a neighbouring wood we procured in abundance the necessary branches and evergreens for the decorations, and we were then all employed for several days together in making the festoons and in preparing garlands of paper flowers, as also with drawing and painting transparencies. . . . In this manner the time passed very quickly till the festival, and we then had the gratification of seeing our parents deeply moved by our entertainment, and our presents greatly admired by our Gandersheim friends. . . . The banquet, which was in part brought from my parents' house and in part furnished by a restaurant, was a very profuse one, at which the wines brought by us brothers met with great approval, so that the festival of the Spohr family went off very satisfactorily, and was long a topic of conversation in Gandersheim."

Spohr reached his fiftieth year April 5, 1834, and occasion presented itself for another festival, which the simple-minded master describes as "unusually grand." Moreover, it was a surprise. "That very evening I had announced an opera, and could not at all understand why the Intendence had suddenly countermanded it, but this had been solicited by my folk unknown to me. My wife and I availed ourselves of the evening thus left at our disposal to accept an invitation to my son-in-law, Zahn's, and we were both not a little surprised to find the apartments brilliantly lighted up with candelabra, and ornamented with ingenious transparencies and flowers, with my bust crowned with a wreath, and a brilliant company assembled to celebrate the day with music (a cantata composed by Hauptmann) and with speeches." But on this so happy family the shadow of death rested, and Death himself soon followed. Madame Spohr died later in the same year, and in 1835 was followed to the tomb by her sister, who had for some years been a member of the master's family. So companionable and domesticated a man as Spohr could not long endure a house thus left to him desolate. On his return to Cassel from the seaside place where the second death occurred, he felt the lonesomeness of his position acutely, and tells us, with a quaint mixture of the sentimental and the practical, "I began to experience the want of a partner in life, who would also take an interest in my musical labours." In fine, he resolved to marry again, and straightway began the search for a wife with the caution of fifty years. He allows us to see the entire process. "The meetings of our St. Cecilia society were near at hand, and at our weekly rehearsals the opportunity might present itself to make unperceived such observations as would perhaps enable me to select a lady in whom I might hope to find a solace for the remainder of my life—one fitted to restore to me my lost happiness. I be-thought me especially of the sister of my lost friend, Carl Pfeiffer, whose serious tone of mind and warm interest in high-class music I had noticed during her punctual attendance for several years at the concerts of the society, and who, moreover, as I knew through her brother, had a particular predilection for my music." But Spohr had not seen enough of this favoured maiden to warrant him in taking decided steps, and, through his daughter Theresa, he con-

trived to secure her presence, and that of her sister, at a country "outing." Here the artful master engaged Miss Pfeiffer in conversation, and was fully confirmed in his resolve to sue for her hand. Remembering, however, that he was more than twenty years the lady's senior, he became faint of heart. "As I had not the courage to put the question to her by word of mouth, I proposed in writing, and added, in excuse for my courtship, that I was perfectly free from the infirmities of age. I now awaited the answer with anxious expectancy. To my great joy it proved one of assent, upon which I hastened to her parents, and in due form asked her in marriage. They wished every happiness to our union, and we now daily learned to know each other better. As at my age there was not much time to be lost, I urged that the wedding should take place immediately after the new year, and this, after some opposition from the relations and the bride, was assented to. Our wedding was fixed for January 3, 1836, and I asked my parents to become witness to my new happiness. . . . The nearest relatives of the family of my parents-in-law, to the number of three and thirty, together with my own parents, my daughters and their husbands, were assembled at the ceremony." After an occasion so suggestive of a patriarchal age, it is satisfactory to find that Spohr could say—"I lived again in my former and accustomed domestic manner, and was unspeakably happy with my wife." Two years later death again visited the master's household, taking thence his beloved daughter Theresa, "a blooming maiden of nineteen" as he touchingly calls her; and so, with alternate clouds and sunshine, the story of Spohr's domestic life goes on as far as he permits it to be read. But alike in clouds and sunshine we see the same amiable nature—a nature combining the simplicity of childhood with the full and deep affection of a man.

Having carried his autobiography as far as the death of his daughter, Spohr laid down the pen to take it up no more. When urged to continue writing he would say, "I take no pleasure in it now." The record of his life is continued, therefore, by another hand, the labours of which have no claim upon us here. We lose but little, perhaps; for hardly could the master shew himself more fully than through the transparent medium of the pages from which such copious extracts have been given. We know the man right well, and if we have smiled at his little vanities and his irresistible *naïveté*, we have also learned to respect the purity of his nature, his unflinching goodness of heart, and the charm that drew around him so many and such faithful friends.

FILIPPO MARCHETTI'S OPERA "DON GIOVANNI D'AUSTRIA."

THE Opera under notice is a work of no mean order. It was one of the novelties produced at the Teatro Regio of Turin last winter, and the fact that it had to compete, and competed successfully, with Boito's "Mefistofele" and Bottesini's "Hero and Leander" is perhaps the most conclusive evidence of its merits. Nor is it the first Opera which Marchetti has offered to the musical world. His "Ruy Blas" had already run the gauntlet of public opinion, and his latest work has only won fresh laurels for him.

"Don Giovanni d'Austria" belongs decidedly to an advanced school of Opera; indeed, Marchetti has not escaped the charge, so common in these days, of being simply an imitator of Wagner. This, however, is far from being the case. It is true that with

Wagner he takes his stand on Gluck; and the Opera under notice is avowedly constructed on the principles of lyrical drama which the great reformer of classical Opera laid down in his celebrated dedication to "Alceste." His point of departure, therefore, Marchetti certainly has in common with Wagner; but he develops Gluck's principles in a manner entirely his own, and without depriving his music of the inherent grace and charm of Italian melody.

The fundamental principle propounded by Gluck in his now famous letter is that in an opera the drama should be of equal importance with the music. Accordingly, Marchetti rejects, with Wagner, the libretto which simply serves as a pretext to write music, and insists that a lyrical drama, if it is to be true to itself, should not be wholly absorbed by the music, but that the music should, on the contrary, support the dramatic action, enhance the expression of feelings and passions, and realise the dramatic intentions of the poet—in short, that one should be the complement of the other.

With Wagner and Boito, Marchetti has felt the necessity of inducting opera into a new, a more natural, and a more logical course; and the first demand he accordingly makes upon artists is that they should be not simply singers, but also actors; that their chief aim should be a faithful interpretation of their parts rather than a mechanical execution of elaborate airs. From the audience, on the other hand, he expects that it should regard and receive the lyrical drama as a continuous whole rather than judge it by this or that air, by the ballet music, or by other artificial effects which have so long commanded almost exclusive attention.

In spite of this community of principle and aim, there is little or no affinity between Marchetti and Wagner. Each follows an independent course in harmony with the spirit and genius of the nations to which they belong. Hence it is manifestly unjust to class Marchetti with the numerous imitators of Wagner, not one of whom he it added, has ever succeeded in reproducing that great composer's individuality.

If, in his "Ruy Blas," Marchetti had already asserted the principles of lyrical drama, in "Don Giovanni d'Austria" he has considerably developed them: indeed, it took the comparatively advanced public of Turin some little time to inwardly digest so great an extension of form. The libretto reveals an evident effort to make it a drama *per se*, and is adapted from Casimir Delavigne's play of the same name. Although Signor d'Ormeville is the author, it is understood that Marchetti is personally and entirely responsible for it. On the whole it cannot be pronounced a success. It is undoubtedly too long and diffuse; and the numerous details with which it is burdened do not compensate for the want of power in the dramatic action, which is spasmodic at the best.

The scene of the Opera is alternately at Toledo, Madrid, and the Monastery of St. Giusto, in the year 1557, soon after the ascension of Philip II. to the throne, and in the closing year of Charles V., alias Friar Arsenio.

Don Giovanni, a natural son of Charles V., is being prepared for his entrance into the monastery at Philip's orders, as a convenient way to get rid of a step-brother. That high-spirited youth, however, brought up in ignorance of his imperial parentage, and as the son of *Don Quesada*, has very different ideas. His cry is "war and love," and he is determined not only to throw off the gown, but to marry *Donna Flora*, a Toledo beauty. It so happens, however, that Philip, too, is enamoured of *Donna Flora*, though with a different end in view; and having

discovered that her heart belongs to his own step-brother, he causes that inconvenient rival at once to be removed to the Monastery of St. Giusto. But *Donna Flora* repels the king's advances, and, as a last resource, avows that she is a Jewess. The Catholic Philip now has recourse to a stratagem. *Donna Flora* is taken before the Inquisition, and, with the threat of execution hanging over her head, Philip opportunely poses as her secret protector, of course, at the price of her honour. True to *Don Giovanni*, she, however, not only refuses the royal patronage, but threatens to denounce the apostolic king as having paid court to a heretic. In the meantime, *Don Giovanni* has been recognised by his imperial father, who, under the assumed name of *Frate Arsenio*, is Superior of St. Giusto. The ex-emperor, delighted with *Don Giovanni's* chivalrous spirit, accompanies him in person to the king; and at his request, the youth is not only set free, but allowed to seek glory on the field of battle. *Donna Flora*, whose safety is insured, philosophically, and very unlike a Spanish woman, acquiesces in the dire fate which prevents *Don Giovanni* from marrying a Jewess, whilst Philip has reason to congratulate himself on his escape from an escapade which might easily have proved embarrassing to that most Catholic of kings.

The plot it will be seen is not conspicuous for powerful dramatic situations, and the *dénouement* is decidedly weak. Many of the scenes are too protracted, and the libretto would, no doubt, be much more effective in a condensed form, the more so as the poetical merits of the language are of a high order.

With regard to the music, the second act, which takes place at the monastery, is perhaps the best of the Opera, the finale and chorus of the friars being particularly powerful. *Don Giovanni* has a very effective air in the first act, when he refuses to become a monk, and avows his love for *Donna Flora*, "L' amo coi mille palpiti." The duet between *Flora* and Philip, and the finale of the third act are also written in excellent style, and Philip's somewhat lengthy solo in the fourth act, "La tomba o il monastero," is of great intrinsic beauty, though it can hardly be appreciated on a first hearing.

Recitatives with figured accompaniment to insure continuity of the music and action have of course an important share in the score. One of the most praiseworthy features of Marchetti's music is the balance maintained throughout between the orchestral and vocal parts—in other words between harmony and melody. With due regard to the limits of the human voice he has avoided that excessive instrumentation which, tempting though it be to the composer of the day, so often drowns even the most powerful voices. Marchetti's musical phrases, if not always remarkable for variety, are clear and intelligible, and neatly interwoven with the local colouring, which is judiciously kept within bounds.

Don Giovanni d'Austria is especially a work which improves on acquaintance. Although at Turin all the principal parts were in the hands of excellent artists, and the Opera was put on the stage in a most efficient and careful manner, it was not until after the second or third performance that it could be pronounced a thorough success, and, so far as the music is concerned, a worthy sequel to the composer's "Ruy Blas."

C. P. S.

ALTHOUGH we never held the opinion that the "Eisteddfodau," to which so many of the Welsh people cling as a national institution, did any particular amount of good, we certainly did not believe that they did any harm. Considering, however, that the discussions upon the "immoral tendencies" of these gatherings come from the country itself, we

are assuredly bound to listen to them. It appears that at a recent meeting, held at the Methodist Chapel, Llandrindod, for the purpose of hearing an address on "The Tonic Sol-fa Method of Teaching to Sing, and on Congregational Singing," by Mr. Eleazer Roberts, the chairman, Mr. D. Davies, M.P., who prefaced his observations by saying "he did not suppose that any one there knew less of music than he did," ventured to give his opinions tolerably freely upon the subject of the lecture; and in the course of his speech stated to the meeting that "he had great sympathy with those places of worship where the singing was flat," an effect, he said, which was caused by three or four leaders of the choir "quarrelling which should be at the top." Then the Rev. Nathaniel Thomas unreservedly condemned Eisteddfodau, which he said "had done a vast amount of moral harm to our young men and women;" and this statement was confirmed by the chairman, who said that although he had given £10 to the Eisteddfod at Cardigan this year, he did not approve of these meetings, and was not sorry to hear that they were in debt. Now this appears a "mighty pretty quarrel as it stands"; and it would be a pity therefore to interfere with it. Yet we cannot but think that were all the opponents of Eisteddfodau to subscribe, like Mr. Davies, £10 towards their expenses, they might manage to flourish on the liberality of their enemies. The "immorality" complained of, however, appeared chiefly to have been confined to "practising pieces" for the Eisteddfod on a Sunday; and Mr. Davies's professed ignorance on the subject of music made him perhaps hardly a fit judge of the character of these pieces, especially when he tells us that the cause of bad congregational singing is that three or four leaders of the choir quarrel "which shall be at the top."

"THE way was long; the wind was cold; The Minstrel was infirm and old." Scott's famous opening to "The Lay of the Last Minstrel" instinctively comes to mind as one reads of the death of Olig Gorobetz, whose wandering and whose minstrelsy have just ended together. Gorobetz undoubtedly found that the way was long, for it took him nearly a century to reach the hospitable castle where he now enjoys unbroken rest; and that the wind was often cold, in a figurative as well as literal sense, we may well assume. Doubtless the aged Russian folk-singer was glad to pass from among a generation that knew him not. The last of his race—sole survivor of the men who once wandered over the vast plains of Eastern Europe, keeping alive by means of song the traditions of the people—he had in his closing days no more than the significance of a monument bearing the record of a dead and buried time. We are told that he could sing all the national songs of the great Slavonic race, and no doubt, after the manner of his order, he added largely to their number. What a store of themes lay in the memory of this old minstrel! He witnessed the progress of the Russian Empire from the barbarism of the days of Catherine to the civilisation it now enjoys. He might have fought under Suwarow amid the terrible snows of an Alpine winter. He could remember the murder of Czar Paul; the agony and shame of Austerlitz; the burning of Moscow, and the retributive justice of Leipzig. In fact, the whole panorama of Russian history in its European significance had passed under his eyes, and, we may well believe, fired his genius. Let us hope that his vast knowledge of Slavonic folk-song has not gone with him to the grave. The old man may have left some record behind him, or, if not, may have freely given to others during life the stores of his marvellous memory.

This is the more important because Slavonic influence upon European music is making itself more and more felt, in forms which will one day be eagerly traced to their source.

EVERYBODY knows how much it was, and indeed still is, the custom to employ the services of a band during dinner-time, especially at banquets of ceremony, where perhaps it may be expected that the wine will flow more freely than the conversation. Even at large Restaurants a small orchestra of tolerably competent players is provided; and peripatetic bands are generally to be found in the fashionable localities at the usual dinner-hour. But although this fact undoubtedly proves a popular belief that it is good to listen to orchestral music during a repast, a case tried a short time since at Exeter shows that there are some who think that the performers themselves enjoy an equal amount of physical advantage with the listeners. It seems that the person who appeared as defendant in the cause purchased a clarinet of the plaintiff, in the hope that playing it would give him an appetite for his meals. When it became necessary for him to pay for the instrument he set up as a plea for his refusal to complete the bargain that, contrary to his expectation, his attempts to perform anything like an intelligible air, so far from making him long for his dinner, produced qualms which it was unnecessary to describe. Now we distinctly recollect an instance of an amateur trombone-player who told us that he had blown five or six lodgers out of the street in which he resided; but when he found that his health became deteriorated by such exertion, he did not refuse to pay for the instrument he had bought. Perhaps if the defendant in the case to which we have alluded had persevered, he might eventually have been rewarded by an increase of appetite; but at all events he had no cause of complaint against the plaintiff. An invalid who prescribes his own remedy has a right to abide by the result; and, in this instance, although the purchaser chose to regard the instrument as an invigorating tonic, the vendor undoubtedly merely wished to sell his clarinet.

It is no doubt a difficulty with those who cater for the public taste in matters theatrical and musical to put forward anything new; but this can scarcely be accepted as a reason why they should put forward something decidedly old. Of late, however, we have seen several instances of this. A theatrical manager recently attempted to revive the pieces which held the stage in days gone by, and found that many which had made our grandfathers and grandmothers shed tears were received either with open laughter or silent contempt. The "Promenade Concerts," which took place in the early autumn of this year at Covent Garden Theatre, achieved a decided success, chiefly because the advanced taste of the public was consulted by including in the programmes many of the best standard classical works; but at their termination a new series was inaugurated by a new lessee, who attempted to bring us back to the days of M. Jullien by the performance of lively dance-music, making one of his principal attractions the trashy "British Army Quadrille," with its original effects. How this speculation has prospered we cannot say; but on the evening we visited the theatre it was half empty. Then latterly much has been said about the decadence of the fashionable Italian Opera; and the production of works founded on a higher school of writing has done a great deal towards inculcating a desire for something better than mere meretricious vocal display. But Her Majesty's Theatre, in spite of this fact, opens avowedly for the purpose of chiefly play-

ing the worn-out Operas of the Italian composers, and makes a feature of the engagement of a superior choir, with scarcely any important choral works named in the prospectus for its display. For the sake of the lessees who risk their capital in these ventures we should be sorry to hear of their failure; but for the sake of the arts they are presumed to foster, we can have no sympathy with their misfortune.

WHEN, many years ago, the "Infant Roscius," as he was termed, attracted the whole of London to witness his performances of Shakespearian characters, the secret of his success was undoubtedly more in his extreme youth than in his extreme talent: the actor was certainly a mere child; but it is a question whether the mere child was an actor. Since then we have had many public exhibitions of precocious children; and some short time since a juvenile company was brought to this country for the performance of Opera, the result of the experiment proving that even such talent as was there displayed, when forced forward at such an immature period of life, is unpleasing, and even painful, to witness. And now from Glasgow comes an account of the performance of Handel's "Messiah" by school pupils of from seven to fourteen years of age, supported by "efficient voices" in the tenor and bass parts of the choruses. An account in a local paper informs us that "the little lady who sang the contralto airs 'O Thou that tellest,' and 'He shall feed His flock' was the only one who distinguished herself as a soloist." With the other soloists, it is said, "the *physique* was wanting, and it was really distressing to find Handel so terribly mutilated throughout the airs 'How beautiful are the feet,' 'Come unto Him,' and one or two other numbers." That the lovers of music could receive any pleasure from such a performance as this we can scarcely believe; and if therefore it was organised to gratify the morbidly curious, or to satisfy the ambition of the parents and guardians of the young singers, we most earnestly, not only in the name of art, but in that of common humanity, protest against it. There is plenty of music written for children; but Handel's "Messiah" was composed for men and women; and neither the words nor music admit of its being transformed into a travesty.

LEEDS MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

A Musical Festival was given in Leeds at the opening of the Victoria (Town) Hall by Her Majesty the Queen, in 1858, the Conductor being the late Sir Sterndale Bennett, who composed for the occasion his beautiful Pastoral "The May Queen." Circumstances did not then favour the establishment of the Festival as a triennial event, and sixteen years passed before another attempt was made. In 1874 fortune proved more kind. Under Sir Michael Costa's direction a distinct success was achieved. Thanks especially to a splendid band, and a chorus of heretofore unimagined grandeur, the Leeds Festival at once took rank among the best of its kind. This position the Festival of 1877, at which Sir Michael Costa again conducted, established beyond cavil, and it was then seen that the institution had obtained a long lease of life. No one felt surprise, therefore, when preparations commenced for a solemnity in the present year. The Festival was due, and it came as a matter of course; but, meanwhile, negotiations for a continuance of Sir Michael Costa's services fell through. As to the points upon which Committee and Conductor disagreed neither party has enlightened us, and it would be improper to indulge in speculation or to reproduce mere rumour. Enough that Sir Michael Costa's connection with Leeds has ceased, and that the Festival managers have taken leave of him with kindly expressions of gratitude for services rendered. The task of selecting a

new Conductor was both delicate and difficult. At one time the Committee opened a correspondence with Mr. Charles Hallé, but eventually they turned to a countryman of their own, and offered the post to Mr. Arthur Sullivan, who, having already tried his hand at Promenade Concerts, was naturally desirous of shining in the purer atmosphere of a classical Festival. The Committee and the Musician forthwith struck a bargain, not only giving to the Festival an English chief, but, in the result, investing it with a distinctively English character. This will more fully appear as I go on with my story.

Leeds is a place where one may expect to find good business men, and good business men very well know that they must offer a first-rate article if, in market overt, they would command a trade. Upon this obvious and elementary commercial principle the Festival Committee acted. They engaged, for example, as soloists, Mesdames Albani, Osgood, Anna Williams, Patey, and Trebelli; Messrs. Lloyd, Maas, Henschel, Cross, and King—all English-speaking people, be it observed, save the French contralto and the German bass. The band numbered 112 instruments, including 78 strings and a double quota of wood "wind." Of these the great majority were played by English professors, prominent among whom were Messrs. Carrodus, Viotti Collins, Burnett, Doyle, Howell, White, Radcliffe, Horton, Egerton, Maycock, Wootton, Mann, Scotts, Ellis, Hughes, and Cheshire. Lastly, the chorus comprised 306 voices—viz., 75 sopranos, 41 contraltos, 34 altos, 78 tenors, and 78 basses, chosen from the amateurs and professionals of the West Riding, and trained by Mr. Broughton, who, it will be remembered, was chorus-master in 1877. Such was the personal "equipment" of the Festival, and to this company the judgment of the managers confided their gallant craft. Let me add that the Presidency was accepted by the Duke of Edinburgh, that a host of county magnates enrolled themselves as Vice-Presidents, that the General Committee was presided over by the ex-Mayor, Alderman Addyman, that Mr. Thomas Marshall was Chairman of the Executive Committee, and last, but far from least, that the heavy duties of Honorary Secretary were discharged with unflinching vigour and unflinching courtesy by Mr. Councillor F. R. Spark, whose brother, Dr. Spark, as Borough Organist, presided at the splendid instrument in the Town Hall throughout the Festival.

As in the *personnel*, so in the programme, English talent asserted itself conspicuously. At the first Evening Concert a new Cantata, "The Building of the Ship," by Mr. J. F. Barnett, was performed. At the second Morning Concert we had an overture, "Hero and Leander," by Mr. Walter Macfarren, in addition to Bennett's "May Queen." At the third Morning Concert was performed a new sacred musical drama, "The Martyr of Antioch," by Mr. Arthur Sullivan. And at the third Evening Concert lovers of English music were regaled with a new overture, "Mors Janua Vitæ," by Mr. Thomas Wingham, as well as some pieces of less consequence. Not often is native talent thus permitted to come to the front, and we should all, in fairness, acknowledge the boon. When foreign composers are preferred, as most often happens, we find fault readily enough. Let us be as ready now to approve, no matter whom we may have to thank, or what our opinion may be of the English works produced. The Leeds Committee openly avow their intention to encourage home-grown art, and it is no small thing to have this unfashionable purpose proclaimed, as it were, on the housetops. From the great repertory of music not by English composers, the Committee selected "Elijah"; Mendelssohn's Psalm, "When Israel out of Egypt came"; Beethoven's Choral Symphony and Mass in C; Mozart's G minor Symphony; Handel's "Samson"; Schubert's "Song of Miriam"; Haydn's "Creation" (Parts I. and II.); Spohr's "Last Judgment"; Bach's Cantata, "O Light everlasting"; Raff's Symphony, "Leonore"; and Mendelssohn's operatic fragment, "Loreley." It would be hard to find fault with this programme, which was evidently constructed on the principle of taking "here a little and there a little," but always of the best. Every amateur, no doubt, has his preferences, and would reject some things in the list for the sake of others left out. But a Festival selection is always a compromise among many tastes, and so regarding that of Leeds criticism is silent. I should add that the

scheme comprised two organ recitals by Dr. Spark, given on Friday and Saturday afternoons.

The wise plan adopted at Leeds of beginning the Festival on Wednesday, in order to secure two whole days' rehearsal, gave Mr. Sullivan an opportunity of which he fully availed himself. Even then, however, sufficient time was not afforded for the complete preparation of so long and exacting a programme; the remark especially applying to the symphonies, upon the rehearsal of which a half-dozen more hours might have been profitably spent. Nevertheless, it was with something like confidence in a good artistic result that all concerned began the series of performances with Mendelssohn's "Elijah," for which every seat in the spacious hall had been taken. The Royal President was at his post, after receiving a cordial welcome in the streets of Leeds, and the National Anthem, magnificently rendered, opened the Festival in his presence with special significance. The Conductor was also warmly greeted, Leeds amateurs being quite ready to discount Mr. Sullivan's success in his new and responsible position. As so much that is new claims attention further on, I shall pass very lightly over the performance of Mendelssohn's Oratorio. It was, on the whole, a splendid performance. Blemishes there were, but not of consequence enough to be serious, while the choruses were given, one and all, with immense effect; the Leeds singers thus promptly asserting the position they secured in 1874 and 1877. Well balanced, rich in vocal tone, full, sonorous, and admirably sustained, the chorus left nothing to desire. Its music was emphatically satisfying, filling the mind as well as the ear, in some such way as do the tones of a majestic organ. For this magnificent body the "Elijah" performance was a veritable triumph. It sent connoisseurs away exclaiming, "There could be nothing better!" The solos in Mendelssohn's work were taken by Madame Albani, Mrs. Osgood, Madame Trebelli, Madame Patey, Mr. Maas, and Mr. King. Concerning the ladies nothing need be said, but a word is due to Mr. Maas for very careful and efficient singing, and more than a word to Mr. King, who essayed, for the first time, under trying conditions, the arduous part of the *Prophet*. To say that the young baritone was not a little overweighted would be to state that which is untrue. Neither in physical means nor artistic ripeness is Mr. King quite equal to such a task; but, on the other hand, he exhibited qualities of the utmost promise. He sang in excellent style, and showed remarkable dramatic perception. In short, the general verdict, "Good," did no more than meet the bare justice of the case, and with this Mr. King has every reason to be satisfied.

The Concert on Wednesday evening opened with Mr. Barnett's new Cantata "The Building of the Ship," its performance being conducted by the composer in person. Every one knows that Longfellow some time ago wrote a poem of that name, on the lines of Schiller's "Lay of the Bell"—a narrative poem, that is to say, describing a work of human industry, and using its various stages and incidents as texts for moral lessons. Pieces of this kind are not well adapted for musical illustration, because, as a rule, they are deficient in dramatic interest, and the preponderance of narrative drives the composer either to an undue proportion of recitative, or, as in Mr. Barnett's case, to an arbitrary setting, in the form of duet, chorus, &c., of texts which themselves demand no such treatment. Happily, the "Building of the Ship" contains a love episode, and a little of the "purely human" element suffices to leaven a very large lump indeed of less sympathetic matter. Readers of Longfellow scarcely need telling in what the love episode consists. They know that when the Master Shipwright receives an order for the vessel he confides the task of building her to a young workman, with the promise that, on the day when she is launched, he shall receive his daughter's hand. The idea, of course, is that love comes as the reward of labour, and a very pretty idea we must all allow it to be. But Longfellow makes nothing of his maiden. He shows her to us once, as she stands at her father's door, and that is all. True, there is a subsequent reference to her marriage on the deck of the new vessel, but she speaks never a word throughout the piece, and a splendid musical opportunity is thus lost. As for the characters of the *Master* and the *Lover*, they are little better than lay figures on which the poet hangs his

moralisings. The personal interest of the story is slight therefore, and the musical illustrator has to depend upon what inspiration he can derive from the ship, the ocean, and attendant circumstances generally. All this seems to have been contemplated with perfect equanimity by Mr. Barnett, who, after compressing the poem somewhat, cut it into convenient lengths, and made each part a recitative, air, duet, quartet, or chorus, according as musical effect required. Of course, the words put into the mouths of the *Merchant*, *Master*, *Lover*, and *Pastor* are given to a single voice, but otherwise Mr. Barnett has taken full advantage of his liberty, and no efforts have been wasted upon an attempt to present the shadowy characters in a substantial form. The Cantata, in point of fact, is a story told to music under conditions which leave the musician to decide pretty much for himself what the music shall be. In writing his Cantata Mr. Barnett has essayed no new departure. By this time he well knows the secret which made the "Ancient Mariner" so popular, and he wisely acts upon it here. There is, however, a marked difference in the treatment of the orchestra, former simplicity having given way to some of the methods, such as often and much-divided "strings," characteristic of "advanced" scoring. For the rest we have Mr. Barnett's well-known tunefulness, knowledge of effect, and freedom both from elaboration and pretence. The music flows gracefully and equably on, with no more than necessary contrast; with nothing to startle and nothing to offend, but a good deal to please the general ear and taste. As I am not writing a formal review of the "Building of the Ship," remarks upon the details in every number would be out of place. But there are some salient features deserving attention, and among them the effective manner in which Mr. Barnett has illustrated the busy life of the ship-yard. He does this, first, in the closing movement of the Introduction—a bright and bustling Allegro—and next in a chorus, "Thus with the rising of the sun," which is a very favourable specimen of the composer's powers. The movement and ring of the music are alike stirring, and wherever the Cantata is performed this chorus will meet, as at Leeds, with a warm reception. Other full concerted numbers are not far behind in the art of securing effect by simple means. As examples I may cite that for male voices, "Build me straight, O worthy Master"; another, descriptive of the wedding, "The prayer is said," and the more extended and elaborate finale, "Sail forth into the sea." The merit of all these lies on the surface. It is on no account recondite merit; but familiar means are so well used that objections to their familiarity die away before the lips have completed their utterance. In some of the solos Mr. Barnett appears to considerable advantage. He is not specially happy, it is true, with those of the *Master*, though there are redeeming passages; nor is the effect of the soprano scena, "To-day the vessel shall be launched" fully proportioned to the labour expended on it. But I have only praise for the tenor song "Love's command"; for the contralto air, "Ah! when the wanderer," to which a horn obbligato gives extra charm; and for the *Pastor's* solo "Like unto ships far out at sea." These are all capital numbers in their way, while even more attractive are a soprano and tenor duet "As in a dream," having a quaint obbligato for corno inglese, and an unaccompanied quartet, "How beautiful she is," written with great delicacy of touch. On the other hand, a few examples of music perilously near commonplace challenge criticism, the chief offender in this respect being a chorus for female voices, "Beautiful they were in truth." Taking the work as a whole, it is easy to justify the favour shown to it by the Leeds audience, who encored several pieces, and rewarded the composer at the end with overwhelming applause. Mr. Barnett has not written a bar that goes over the heads of the public. He is like a story-teller who combines correct and graceful diction with perfect clearness of meaning, and in days when composers apparently strive which shall exact most labour from those who would understand them, this is no inconsiderable advantage. Mr. Barnett's "Building of the Ship" will doubtless enjoy a run of popular favour. The performance was excellent throughout. All engaged seemed to be in sympathy with an easy and a grateful task, sparing no effect to win success. This must especially

be said of the chorus, who found in Mr. Barnett's music the means of exhibiting their most remarkable powers. Nothing could be finer than the execution of "Thus with the rising of the sun," and "Build me straight, O worthy Master," all the best qualities of the choir coming out with astonishing force. The soloists, Miss Anna Williams, Madame Trebelli, Mr. Lloyd, and Herr Henschel, distinguished themselves in wonted fashion—perhaps I should say in unwonted fashion, since each was provided with music more purely vocal and effective than that presented by the great majority of new compositions.

The second part of the Concert was devoted to a miscellaneous selection, headed by Mozart's Symphony in G minor. In the performance of this work Mr. Sullivan and his orchestra far from satisfied connoisseurs. They "scamped" it, and no composer more quickly or sternly resents such treatment than Mozart. The overture to "Oberon" closed the selection; the space between symphony and overture being filled by a number of songs and concerted pieces that call for no remark.

A mixed programme occupied Thursday morning, beginning with Mr. Walter Macfarren's overture, "Hero and Leander;" the composer, who had a hearty greeting, wielding the *bâton* and obtaining a no less hearty recall. This work has already been noticed in THE MUSICAL TIMES, and there is nothing new to say about it. Next followed Mendelssohn's Psalm, "When Israel out of Egypt came"—a work composed by the great master at, if I am rightly informed, the request of the late Mr. Samuel Smith, of Bradford, and with a particular view to its performance by the Halifax Choral Society. As far as I know, Mendelssohn had no personal acquaintance with the strong points of Yorkshire chorals, but it is clear that they were indicated to him in some way or other. The stately movement and broad, massive harmonies of the Psalm are just what these Yorkshire singers delight in, since they have the vocal means wherewith to give them effect. Of the music itself little need be said. It is among the familiar things of art, and if, for obvious reasons, not heard so often in public as some of Mendelssohn's other Psalms, claims equal rank with the best of them, and finds that claim allowed by every amateur. The performance, though marred by a drop in the pitch of the voices on the episode, "What ailed thee, thou sea?" was splendid in the extreme. The chorus-singers threw themselves heart and soul into the task, and rolled out a volume of sound so rich, harmonious, and sustained, that it was like a full organ *plus* the inexpressible and incommunicable charm of the human voice. After the Psalm came Beethoven's Choral Symphony, performed for the second time at a recent English Festival, the first rendering taking place at Bristol two years ago. It is rumoured that one of the causes of disagreement between Sir M. Costa and the Committee had to do with this work, Sir Michael urging that it could not be sufficiently prepared. In one respect he was right. The Choral Symphony, even when the chorus is perfect, as here, cannot be made to go well in the space of an hour or two, and the performance at Leeds, though good, was not the best conceivable. Respecting the ability of the artists no question could arise. There was, in fact, talent enough for the highest result, but it lacked the unity of thought and feeling which can only come from perfect accord with one directing mind. The choral movements were given as never before within my experience. Feeling that Beethoven's unvocal music would be regarded as a crucial test, the choir apparently resolved to make it the occasion of a triumph, and succeeded better than, perhaps, the most sanguine anticipated. No difficulties abated the enthusiasm of their advance, or checked the *élan* with which they carried all before them. It was a splendid effort, and obtained a corresponding reward in the vehement applause of an audience well able to judge its merit. The solos were taken in equally good style by Miss Williams, Madame Trebelli, Mr. Lloyd, and Herr Henschel. Bennett's "May Queen" formed the second part of the programme, and was given with the assistance of Mrs. Osgood, Mr. Lloyd, and Mr. King, who, though the baritone suffered from a cold, did full justice to the Yorkshire composer's beautiful music. The propriety of including Bennett's Pastoral in the festival programme needs no vindication here. Written for Leeds twenty-two years

before, and subsequently approved by the entire nation, it behoved the Committee to honour it and the dead composer's memory by another performance. Upon the work itself we need not expatiate, because any possible words of criticism or eulogy would be "as a tale that is told." No one disputes the position of the "May Queen" among favourite things, or that its influence gains strength from every performance which, like that at Leeds, sets forth the beauty and grace of Bennett's most charming thoughts.

The Evening Concert on Thursday was entirely devoted to "Samson"—the abridgment being that in use at Exeter Hall, with additional accompaniments by Mr. E. Prout. For this performance Messrs. Novello, Ewer and Co. had provided a special edition, leaving out the numbers omitted, and thus giving the audience unusual facilities for an easy enjoyment of Handel's spirited and masterly work. Mr. Prout's additions to the score cannot be too highly praised, because they exhibit the distinguished merit of reticence. It is a misfortune that there should be need for any one to retouch "Samson," but, allowing the need, he touches it best who, while attaining the object sought, touches it least. Mr. Prout may be trusted to do as little as possible, although few could do much with better effect than he. In "Samson," at all events, his work is never unduly conspicuous, while a great deal might be said about the charm it adds to the Oratorio. Were all writers of additional accompaniments like Mr. Prout, in what they add and in what they refrain from adding, not a word would be said against them. The solos in the Oratorio were sung by Miss Williams, Madame Patey, Mr. Maas, Herr Henschel, and Mr. King; but, despite the merit shown by each and all of these eminent artists, the grand choruses carried off the palm. When Yorkshire singers have to do with Handel they show convincingly how much he is the composer of their choice. No other music stirs them to such efforts, or inspires them with greater confidence. They roll his strains "like a sweet morsel under the tongue," and those present at the performance of "Samson" will not soon forget in what manner "Then round about the stately throne," "To man God's universal law," "Fixed in His everlasting seat," "With thunder armed," and "Let their celestial concerts," were given. Thus did the old master, notwithstanding the rejection from the programme of his "Messiah," assert the pre-eminence of a heaven-born genius.

The Duke of Edinburgh resumed the President's chair again on Friday morning, when Mr. Sullivan's new musical drama, "The Martyr of Antioch," was performed with all possible distinction. It should be understood at the outset that Mr. Sullivan repudiates for his work the designation Cantata, and the reason is not obscure. A sacred cantata is one thing in the general mind, and a musical drama introducing sacred themes is another. By adopting the first term Mr. Sullivan would have sent the "Martyr of Antioch" into the world misnamed and subject to a false standard of comparison. In using the second the free treatment of the subject becomes quite legitimate, and no objection can be raised to a preponderance of music which, from the Christian point of view, is not sacred at all. The libretto is adapted—by Mr. Sullivan himself, with the help of Mr. W. S. Gilbert—from Dean Milman's dramatic poem of the same name, and comprises four scenes, each sketchy in character, and the whole very loosely strung together. It is not fair, perhaps, to look at a drama for music as at a drama that stands alone; simply because in the former case there can be no full exposition of the "argument," and also because the superior interest of music makes the completeness or incompleteness of the drama a matter of second-rate importance. At the same time too much must not be left for the imagination to fill up. Of this fault Mr. Sullivan is guilty. The first and last scenes are complete, but the second and third, each of which contains a dramatic climax, leave us, so to speak, in the air. Moreover, we pass from situation to situation over the fragments of a good many broken links, and, whatever the merit of the "Martyr of Antioch" in other respects, no one can claim for it that of a well-told sequential story. Having a Martyr as its theme, the main course of the drama can be divined with considerable assurance. We suspect at once from previous experience of martyrology, as applied to music, that the Christian heroine has a Pagan lover who will

either be moved by his affection and her fortitude to die with her, as in Gounod's "Polyeucte," or else will scorn her faith and look on at her fate. The Antiochan lover, being the Roman governor and *ex-officio* chief persecutor, naturally takes the second course. We suspect further that the *Martyr* will seek to win those she loves over to her new faith, and that at the stake she will see visions of glory, and die to the sound of harps. The very confidence with which we look for these things is proof of a universal sense of their fitness, and not even Mr. Sullivan, with all his anxiety to strike out a new path, has refrained from giving them to us. In the "Martyr of Antioch" we find, however, one novel feature—novel, that is to say, in its dimensions, if not in its character. Apollo had a famous temple in the Syrian city, and as the heroine, *Margarita*, was once a priestess at the sun-god's altar, where her father, *Callias*, officiates as high-priest, we expect to hear somewhat of music to Pagan rites. But Mr. Sullivan makes this music the principal feature. He opens with a Temple Chorus seventy pages long, and ever and anon brings in youths and maidens to sing in lightsome strains the praises of their divinity, or to bid each other wander in the groves sacred to her whom Apollo loved. Comparatively speaking, the poor Christians are "nowhere." We hear them singing a funeral hymn, and presently their voices reach us from the dungeons where they await death. But Mr. Sullivan is not happy in their company, and slips away at the earliest opportunity to the joyous flower-crowned votaries who worship the lord of the lyre. I cannot find it in my heart to blame him, because the best music in the work is that of the Pagans. Whenever they appear on the stage with their graceful, sparkling strains, the whole scene lights up, and when they go away they take a good deal of cheerfulness and beauty with them. Coming to the solos the same distinction is presented, though an exception must be allowed in the case of the *Martyr*, whose music has a charm of its own. Thus, the Roman Prefect, *Olybius*, sings strains of rare grace, while the Christian Bishop, *Fabius*, has only one commonplace utterance. On the other hand, the high-priest, *Callias*, is not made musically attractive. He is the "heavy father" of the drama, and Mr. Sullivan has given him solos to correspond. What follows from the facts just stated? Simply that the work is much lighter in style than the expression "sacred" suggests. This, however, will not operate against, but rather in favour of its popularity.

The "Martyr of Antioch" is further distinguished by the peculiarity that, though a drama, it is not, in a preponderating sense, dramatic. On examination the bulk of the music is found to be distinctly lyrical. To this class belong the whole of the Pagan choruses, save that in which the people acclaim *Olybius* as the "Christian Scourge," and one other in which they raise a cry of "Blasphemy" against the *Martyr*. All the Christian choruses without exception are lyrical; so are the Prefect's two airs, "Come, *Margarita*, come," and "See what *Olybius*'s love prepares for thee"; so is *Margarita*'s opening air, "For Thou didst die for me"; and so is the second contralto air, "Io Pæan"—the first being descriptive. Taking all these away not much remains, seeing that Mr. Sullivan has passed with remarkable lightness over the scenes which, it might have been expected, would engage his serious attention. Another composer would hardly have let slip the situation in which *Callias* finds his daughter in a Christian burial-place and there learns that she has changed her faith. Similarly, the interview between *Margarita* and *Olybius*, during which the Prefect discovers a Christian in his intended bride, would in most hands have brought about a really grand and impressive musical climax. But over these and other opportunities Mr. Sullivan has airily passed, to bestow all his energies and skill upon songs and hymns. That this is a mistake in art I am certain; that it is also a mistake in policy I do not say. Mr. Sullivan best knows where his strength lies.

The "Martyr of Antioch" must stand or fall upon the merits of its lyrical numbers, and I am strongly of opinion that it will stand rather than fall. For these are, in most cases, exceedingly beautiful. The opening chorus (seventy pages) "Lord of the golden day," seems none too long to those who hear it well performed, so judiciously are the successive movements contrasted, and such charm lies in varied

orchestral form and colour. Equal merit is found in the Evening Song of the Maidens, "Come away with willing feet," and the air with chorus, "Io Pæan." Upon these Mr. Sullivan has lavished all his fancy, with results which no impartial critic can dispute. The Christian hymn, "Brother, thou art gone before us," is, in a very different fashion, quite as worthy of note. Of the refrain, "Where the wicked cease from troubling," I do not think highly. It is pretty rather than solemn or sublime, but the general setting of the hymn is impressive and musicianly. Coming to the solos, both the contralto air, "The love-sick maiden," and the tenor romance, "Come, *Margarita*, come," are exquisite creations—it must be understood that I use the word "creations" advisedly, since nothing that I have met with resembles them sufficiently to have afforded the composer a model. Each song is conceived in perfect taste, and presents beauties as original as they are fascinating. *Margarita* has two important solos—first, a hymn to Christ, "For Thou didst die for me," preceded by an elaborate recitative, and a final *scena* at the stake, "What means yon blaze on high?" The former has merit, but its companion belongs to the marked successes of the work. I make no comparisons between the finale of Sir J. Benedict's "St. Cecilia" and that of the "Martyr of Antioch," which is more simply constructed. Enough that Mr. Sullivan, by the pure charm of his theme and the artful colouring of his accompaniment, takes captive both sense and imagination, so that we needs must approve. Upon the numbers just mentioned the work depends for good fortune, and they will, as already intimated, be found to suffice. The "Martyr of Antioch" is a musical drama "floated" by its lyrics.

As might have been expected, the performance was almost faultless. Band, chorus, and soloists strove their utmost on behalf of Mr. Sullivan, who owes to them all a deep debt of gratitude. On this point particular mention is deserved by Madame Albani, Madame Patey, Mr. Lloyd, and Mr. King. The young baritone had little of importance to do, but the others were responsible for a good deal, and acquitted themselves to perfection. Not soon will any present forget Madame Albani in the *Martyr*'s death song, Madame Patey in "The love-sick maiden," and Mr. Lloyd in "Come, *Margarita*, come." Nothing could have been better. At the close Mr. Sullivan was enthusiastically cheered by audience and performers alike, the seal being thus set upon as marked a popular triumph as any within my experience. The Concert was continued by Beethoven's Mass in C and Schubert's "Song of Miriam," about which, beyond recording the fact of a good performance, nothing need be said.

A miscellaneous programme attracted a large audience on Friday evening, the principal works given being Bach's Cantata, "O Light everlasting," Raff's symphony "Leonore," Mendelssohn's "Loreley," and a new overture, "Mors Janua Vitæ," by Mr. Thos. Wingham. The Bach Cantata, famous for an elaborate and most masterly opening chorus, as well as for a contralto air of special excellence (well sung by Madame Trebelli), made no great effect upon those who heard it. Any other result could scarcely have been expected, since Bach is not appreciated all at once; nevertheless the Committee deserve hearty praise for giving the great old master a place in their programme. Bach is a composer to be studied, and the public ought not to be blamed for failing to appreciate him if the chance of study never comes. The performance of Raff's symphony was scarcely perfection, but that of the "Loreley" fragment made amends, as did that of Mr. Wingham's overture, given under the composer's own direction. Mr. Wingham has here written specially to honour the memory of his lately deceased father, and, if the overture be not startling, it is at least artistic and expressive. Many points in it deserve consideration, and most in fairness receive what they deserve when the work is performed in London. Meanwhile, let the fact suffice that the overture was received at Leeds with marked favour, the composer being much applauded and recalled.

The final Concert, on Saturday morning, was devoted to Spohr's "Last Judgment" and two parts of the "Creation." Upon this I need not dwell at length. Spohr's work, the solos by Mrs. Osgood, Mr. Maas, and Herr

Henschel, was given with extraordinary impressiveness, and drew from many eyes the eloquent tribute of tears, while, as may be supposed, Haydn's familiar music seemed as "child's play" not only to the soloists, Madame Albani, Mr. Lloyd, and Mr. King, but also to band and chorus, who exhibited scarcely less energy than at the opening performance.

In conclusion, let me say that the results of the Festival, both artistic and pecuniary, were all that its promoters desired. They showed that English talent and resources alone are equal to a brilliant success: that the Yorkshire choralists are unsurpassed, and that the Yorkshire public are ready to make a first-class Festival pay. Over 13,000 persons attended the various performances—2,000 in excess of the number three years ago—and the estimated profit for distribution among the Leeds Medical Charities is about £2,000.

HER MAJESTY'S THEATRE.

THE experiment of bringing over a number of untried vocalists to appear in the fashionable Italian operas, the success of which has been made and continued by the singing of the acknowledged *prime donne* of the day, is assuredly a hazardous one; and as far as Mr. Armit's season of autumn opera has yet gone, we cannot say that the prospect for the future is very cheerful. On the opening night, the 18th ult., unfortunately, Mdlle. Elisa Widmar, who was to have made her *début* as the heroine in Gounod's "Faust," was ill, and her place was fairly supplied by the ever-ready Mdlle. Bauermeister. Mdlle. Olga de Morini, however, made her first appearance as *Siebel* with moderate success; and Signor Vizzani showed decided signs of improvement as *Faust*. The less said of the *Mephistopheles* of Signor Ordinas and the *Valentine* of Mr. George Fox the better, but the coarse singing of the chorus cannot be passed over, not because it was coarser than usual, but because the prospectus informed us that in this department we were to expect especial excellence. On the following evening "La Favorita" introduced two new singers, Signor Cantoni as *Fernando*, and Signor Quintilli-Leoni as *Alfonso*, neither of whom, however, created much effect. In the *cantabile* portions of the Opera Signor Cantoni sang with fair success; but he is utterly deficient in passages requiring declamatory power, and the ultra energetic style of Signor Leoni, who, however, possesses a powerful bass voice, elicited but small expressions of sympathy from his hearers. As *Leonora* Madame Trebelli achieved a genuine success, singing and acting throughout with so much true artistic feeling as to deepen the disappointment at the exceptionally feeble efforts of those by whom she was surrounded. The next *débutante*, Mdlle. Julie de Bressoles, who appeared as *Amina* in "La Sonnambula," has a thin soprano voice which she occasionally uses with good effect; but that she is quite unequal to sustain so important a part at Her Majesty's Theatre should have been as apparent to those who engaged her as to the audience before whom she sang, and it is by no means probable that she will be heard of after the present season. Mdlle. Rosina Isidor, who made her first appearance as the heroine in "Lucia di Lammermoor," has proved decidedly the best of the many *débutantes* the enterprising lessee has yet introduced. The name of this vocalist has been for some time familiar to concert-goers, and it is likely that she will eventually obtain a firm position on the lyrical stage. She has a good and sympathetic soprano voice, which she manages with much ease; her florid passages are extremely even, and well in tune; and in many scenes demanding real dramatic feeling, she was fully equal to the occasion. More *débuts* are announced—too late for notice in our present number—but it is a question whether "Carmen," with Madame Trebelli in the title character, and Signor Runcio as *Don José*, which on the only night it was performed crammed the house to the ceiling, will not be more attractive than all the well-worn Operas upon which Mr. Armit relied for his success. Signor Li Calsi has proved a highly efficient Conductor.

CRYSTAL PALACE.

THE first of the present series of Saturday Concerts at the Crystal Palace, the prospectus of which we noticed last month, was given on the 9th ult. The special feature of the opening Concert was the first performance in England of Raff's latest symphony—No. 9, in E minor—entitled "Im Sommer." We may fairly conclude that this work is a pendant to the eighth symphony, which bears the inscription "Frühlingsklänge," and may probably infer that, having illustrated Spring and Summer, Herr Raff will complete his pictures of the seasons in the two next symphonies, which, if his life be spared, we may reasonably expect in due time from so prolific a writer. We do not think that his ninth symphony will in any degree add to the composer's fame. Clever it undoubtedly is—in parts almost too clever, as the art is not sufficiently concealed. The orchestration too is always interesting, frequently ingenious and charming. The great faults of the work are its terrible prolixity and the want of interest in many of its chief themes. Diffuseness is one of Herr Raff's besetting sins; it is observable to a greater or less extent in nearly all his large works, but in the first and last movements of this symphony we find it in its worst phase. The opening allegro is entitled "A Hot Day," but we are quite unable to see any connection between the title and the music, unless it be that a hot day is likely to produce weariness and exhaustion, and that the same results follow the hearing of this allegro. The second and third movements, "The Hunt of the Fairies" and "Eclogue" are much more interesting, though the former is reminiscent of Mendelssohn, and, moreover, most tediously spun out; but the finale, "Harvest Home," is very long, commonplace, not to say vulgar, in its chief themes, though clever in its development. The symphony was admirably played, and fairly well received. The other orchestral pieces at this Concert were the overture to "Euryanthe" and Wagner's "Ride of the Walkyries." Madame Montigny-Rémaury gave a finished rendering of Schumann's Concertstück in G, though Schumann's music appears to suit her less than that of Mendelssohn, and also contributed three short solos. The vocalist was Mrs. Osgood, who sang charmingly the air from Gounod's "Reine de Saba" and "Connais-tu le pays?" from Thomas's "Mignon."

The second Concert, on the 16th ult., brought to a hearing the Italian symphony of Mendelssohn and Beethoven's second overture to "Leonora," besides a clever orchestral piece, "The Carnival in Paris," by Svendsen. The orchestral playing at this Concert was decidedly below the Crystal Palace standard. This, however, was in no degree the fault of Mr. Manns, but arose simply from the fact that a large number of his best regular instrumentalists were absent at the Leeds Festival, their places being filled by deputies. Mr. Oscar Beringer, who was the pianist for the afternoon, brought forward two novelties—an arrangement by Jean Louis Nicodé of Chopin's "Allegro de Concert," Op. 46, and his own, "Andante and Presto Agitato," for piano and orchestra. Chopin's work, which is not one of his best, is improved by the alterations made in it by Herr Nicodé; but we very much doubt whether the work was worth doing at all. Of Mr. Beringer's Andante and Presto we prefer the former, an interesting and graceful movement; the Presto has less distinct character about it, and is, besides, far too heavily instrumented. The admirable playing of Mr. Beringer is too well known to render it needful to dilate upon it here. The vocalist was Mdlle. Louise Pyk, from the Royal Opera at Stockholm, a lady with a pleasing voice and good style.

George Bizet's orchestral suite, entitled "Roma," was given for the first time at the Crystal Palace at the third Concert (on the 23rd). It is a noble work, symphonic in its proportions if not strictly so in its form, and in every way worthy of the composer of "Carmen." The surprising freshness both of ideas and treatment, and the exquisite beauty of the instrumentation fetter the attention of the hearer from the first bar to the last. The scherzo which forms the second movement is particularly delightful; and the finale, entitled "Carnaval," though less refined than the rest of the work, has great vigour and much character. The performance of the very difficult work was one

of the finest that we ever heard, even at the Crystal Palace. Schubert's pretty overture to "Des Teufel's Lustschloss," first produced in London last June by the London Musical Society, was given for the first time at these Concerts on the same afternoon; another novelty being an Arioso of Handel, arranged by Hellmesberger (we must say in a very un-Handelian way) for violins, harp, organ, violoncellos, and double-basses. We do not think the piece likely to have any great success, nor shall we regret it if this should be the case. Mr. W. Sutton, a pupil of M. Sainton (who was so successful on his first appearance at the late Gloucester Festival), made a very favourable impression by his rendering of the first movement of Vieuxtemps' fourth Concerto. Mr. Santley contributed the vocal music, and the Concert concluded with the Scherzo, Notturmo, and Wedding March from the "Midsummer Night's Dream" music.

JACQUES OFFENBACH.

SINCE our last number appeared death has removed from the world a man who played on its stage a somewhat prominent if not, strictly speaking, a distinguished part. The event can hardly be called premature. Jacques Offenbach was, in a pre-eminent sense, a man of his day; he had his day, and when the sun set he went to sleep—a process quick in the order of nature. His career afforded another illustration of the fact that when the time calls for the man, the man usually appears. The Second Empire wanted a representative musician, one not learned, nor profound; not a poet with his thoughts in the clouds, nor even a maker of elegant *vers de société*, but an artist willing and able to tune his lyre to the pitch of reckless abandon characteristic of almost the saddest episode in the changeful history of France. Offenbach supplied this want as, perhaps, none other could. Neither a musician nor a poet, but a master of catching, exciting, and rhythmical tune, his art, allied to that of such dramas as "La Grande Duchesse" and "La Belle Hélène," easily carried him to the front. The Second Empire stamped upon him its approval, and when it fell, amid the blood and ruin of Sedan, Offenbach's sun began to decline. At the time of his death he was aspiring to a place on the stage of *opéra comique*, and some of the music in his unfinished work was sung, to sacred words, at his funeral. Truly, this man, looking back upon the period when Paris saluted the Offenbach of "La Grande Duchesse" as a god, and Mdlle. Schneider as his prophetess, could repeat the words of the preacher, and say, "All is vanity!"

Offenbach was born at Cologne in 1819, of a Jewish family which gave a well-known chanter to the synagogue there. In 1842, he removed to Paris, and tried his fortune as a violoncellist, in which capacity he afterwards came to London, but without obtaining great success in either capital. He was, however, a man not easily daunted. Endowed with marvellous assurance he pushed his way upwards, as an unscrupulous athlete works through a crowd, and, in 1847, obtained the position of *chef d'orchestre* at the Théâtre Français. This he retained for several years, publishing meanwhile some small musical pieces which enjoyed a good deal of favour, and brought his name well before the public. In 1855, Offenbach dropped into the groove for which he was best fitted, and opened a little theatre, called Les Bouffes Parisiens, in the Champs Elysées, where his own works were performed. This, however, was but a summer theatre; and, encouraged by the support of the public, Offenbach took the little *salle* in the Galerie de Choiseul, transferring the name of his Champs Elysées establishment, as well as the establishment itself, and giving a first performance on Christmas Day, 1855. Here he remained till 1866, and here his greatest triumphs were achieved. In 1872, Offenbach opened the Gaité theatre, quitting it in 1876, and soon after making a voyage to America, which turned out disastrously for himself, but enabled him to write a very characteristic and amusing book. Some time before death overtook him his health began to give way, yet the success of "Madame Favart," and the merit generally accorded to such portions of his unfinished *opéra comique* as have been heard, show that his hand had not lost its cunning even in his closing days. As a musician Offenbach filled but a

lowly place, but he was too much a man of his time not to call for the notice here given.

THE First General Meeting of the Scottish Musical Society (which has been incorporated with limited liability, as an association not for profit, under the authority of the Board of Trade, in terms of the Companies Acts) was held on the 1st ult., at 5, St. Andrew's Square, Edinburgh. Dr. Donaldson presided. After stating that the Society, having no political bias, had enlisted the sympathies of all classes, the chairman said:

What, then, were the objects they intended to pursue in this Society? Speaking for himself, he thought they had two special objects, to meet two special defects in the present state of music in Scotland. The first defect was one to which this meeting was especially sensitive. They had not a permanent orchestra in Scotland. Their Glasgow brethren had done a great deal, and they deserved their gratitude, in connection with the orchestral scheme which had been carried on in Glasgow and Edinburgh. But it still remained true that when they had any great orchestral performance in Scotland they had to go to England for an orchestra, and on one occasion they had even to go abroad for it. That was not creditable to them: and it seemed to him that if Scotland were to combine they could have an orchestra amongst themselves. In that way they would no longer be compelled to pay the high rates they were charged for an orchestra, or be forced to take an orchestra when it pleased other people to give it. There were many places in Scotland which had no opportunity of hearing a first-rate orchestra. Now, if they had a Scottish orchestra, it was evident that the smaller Scottish towns would be very willing to have the nucleus of an orchestra amongst themselves, and men could be sent from the central orchestra, so that performances could be held throughout the country, and music spread in all directions. They had this also to consider. If any man had a taste for a certain instrument, to be successful in the use of that instrument he had to go away to get instruction, so that he could not get in Scotland. Their orchestra should be made by degrees an orchestra of Scotch performers—of performers trained in Scotland, and if they could do that, they would accomplish a great work. That was the first thing they must struggle to obtain. They had made calculations in regard to the cost, and it did not seem to him that they ought to have very great difficulty in accomplishing their aim, especially considering the sums of money now spent in Scotland upon orchestras brought from a distance.

He then proceeded to speak of the necessity of cultivating any exceptional musical gifts shown by the students in the normal schools of the country:

What they wanted was, that they should have the means of giving that culture, and they must establish an Academy of Music in Scotland. Almost every country of any importance on the Continent had its Academy, with donations from Government. The Academy of Music in London got a grant of £500 annually. In Ireland they had an Academy of Music, and they received from Government a grant of £250. Scotland received nothing, because there was no institution to receive it. This Society would do its best to proceed cautiously and securely; but they should not rest contented until they created and kept up a Scotch Musical Academy, equal to any that might be named in this country or on the Continent.

A council of forty gentlemen, twelve from Edinburgh, twelve from Glasgow, eight from Aberdeen, and eight from Dundee, with the Duke of Buccleuch as President of the Association, and the Earl of Rosebery, Chairman of Council, was then elected, and two honorary auditors appointed.

THE prospectus of the Sacred Harmonic Society for the coming season, although containing only three works, it is stated, which have not been performed for some years at the Society's Concerts, is satisfactory as showing that there is some movement at last in the affairs of the institution. These works are Beethoven's Mass in C, and Mendelssohn's "Lauda Sion" and "Christus"; Benedict's "St. Cecilia," however, being so little known by the London public that it may also be classed amongst the unfamiliar compositions to be given during the season. Nine Concerts are announced; but it is said that the removal of the Society to St. James's Hall has involved a re-arrangement of the orchestra, the reduction of which in numbers, however, the Committee believe, "will be more than compensated by the new conditions under which the Society will now be carried on." The Christmas performance of the "Messiah" will take place on December 17. The works to be performed during the season will include Handel's Coronation Anthem, "The King shall rejoice," and Oratorio, "Samson"; Mendelssohn's "Athalie," "Hymn of Praise," and "Elijah"; Cherubini's "Requiem"; Benedict's "St. Cecilia"; Costa's "Naaman"; and Rossini's "Stabat Mater" and "Moses in Egypt." The band will comprise the most eminent instrumentalists; and the vocalists already announced are Mesdames Sherrington, Anna Williams, Osgood, Marriott, C. Penna, Enequist, and Jones—sopranos; Mesdames

Patey, Enriquez, Hancock, and Orridge—contraltos; Messrs. Vernon Rigby, Edward Lloyd, Maas, Wells, and Cummings—tenors; and Messrs. Santley, Bridson, King, Hilton, and C. Henry—basses. Mr. Willing continues at his post as Organist, and we are glad to find that Sir Michael Costa, through whose valuable exertions the Society has so largely benefited for the past thirty-three years, will still fulfil the duties of Conductor. Since the above was written, we notice that Mr. Sullivan's "Martyr of Antioch" has been added to the list of works to be performed.

DR. LENNOX BROWNE, the vocal surgeon, presided at a demonstration and lecture on the physiology of the voice given by Herr Behnke, at the Literary Institute, Aldersgate Street, on the 9th ult. Dr. Browne, at the close of the lecture, made some remarks on the value of physiological knowledge to singers. He was sure that ninety-nine out of every hundred patients who came to him with lost voices owed their ailments to faulty habits of voice production, and not to any disease or organic defect in the larynx or the resonance-chamber. He had recently proved this by watching the cases of several public speakers and singers whom he had handed over to Herr Behnke for practice in breathing and tone delivery. Dr. Browne referred to a recent work on the voice issued by a clergyman, which was full of false physiology, and was likely to spoil the voices of all who followed its instructions. The voice was a most delicate instrument, and should be submitted only to skilled treatment. Dr. Browne supported Herr Behnke in his statement that singers were best trained by a teacher possessing their own class of voice—sopranos by a soprano, &c., although correct production of the voice could be taught by any capable teacher.

THE Dean and Chapter of St. Paul's have this year, for the first time, held their Harvest Thanksgiving Service on a week-day evening, an experiment which has, judging by the size of the congregation, been attended with considerable success. The day chosen was Monday, the 4th ult., and the hour 7 p.m., long before which time the sacred edifice was completely filled. The preacher was the Bishop of Bedford, Dr. Walsham How, more appropriately known as the Suffragan Bishop for East London, and the musical portion of the Festival was sustained by the Sunday evening choir, Dr. Stainer presiding at the organ; the service itself being of almost exactly the same type as that held at the Cathedral every Sunday evening throughout the year. Although not possessing any specially attractive musical features, this Sunday evening service is, nevertheless, an exceedingly good pattern of a plain, sound parish church choral service, and we gladly take this opportunity of commending it to the notice of choirmasters, particularly those of our large country parish churches, and of advising them to study, and if possible adhere to it, somewhat minutely.

THE Dedication Festival of the church of St. Augustine and St. Faith, Watling Street, of which the Rev. W. H. Milman, Minor Canon of St. Paul's, is the Rector, was held on Wednesday, the 6th ult., on which day St. Faith, one of the patron-saints of the church, is commemorated in the calendar. Evensong was sung at 7.30, the ordinary choir of the church being strengthened by several of the boys from St. Paul's Cathedral, who, together with Messrs. Frost, Kenningham, and Kempton, also of St. Paul's, rendered most material assistance. The service commenced with Schubert's chorus for female voices, "The Lord is my Shepherd," sung before the opening sentences; the Magnificat and Nunc dimittis were G. C. Martin's, B flat setting, and the Anthem after the third Collect, Mendelssohn's "Be thou faithful unto death," followed by the chorus "Happy and blest are they" from St. Paul. At the close of the service Dr. Stainer's Cantata "The Daughter of Jairus" was given in its entirety, the solos being sustained by the Cathedral choir. Mr. C. F. South, organist of the church, presided at the organ.

THE prospectus of the Belfast Philharmonic Society for the coming season announces the opening Concert for the 23rd inst., when Mesdames Albani and Trebelli, Mr. Barton McGuckin and Signor Franceschi, will be the principal singers; the solo violinist, M. Ovide Musin; and pianist, Mr. Kuhe. On Tuesday, December 21, Sir

Michael Costa's Oratorio "Eli" will be given, the vocalists being Madame Mary Cummings, Mdlle. Giulia Welmi, Messrs. Shakespeare and Ludwig. The Members' Concert will take place in February, 1881, when orchestral works will be made a prominent feature. The following compositions are under consideration for production during the season: Sullivan's "Festival Te Deum," Cherubini's "Messe Solennelle," Handel's "Dettingen Te Deum," and Jackson's "The Year." Owing to the retirement of Sir Robert P. Stewart from the office of Conductor to the Society, Herr Adolf Beyschlag (Conductor of the New Philharmonic Society at Frankfort-on-the-Main) has been elected to the post.

THE usual Special Advent Services at St. Anne's, Soho, will commence on December 3, and be continued on the two following Fridays. Bach's Cantata, "My Spirit was in heaviness," will be sung as the Anthem, with full orchestral accompaniment, under the direction of Mr. Barnby. Early in the New Year it is, we understand, intended that the Church Choir shall take up the study of secular music in addition to their present duties; attention will be mainly devoted to new and comparatively unknown works, and it is proposed to give some concerts with a view to their production. As the singing of the choir in church music is already so well-known and admired, it is hoped that those who are interested in the advancement of good secular music will give their hearty encouragement to the scheme. All those who are desirous of adding their names to the list of patrons should communicate with Mr. J. Berwick Orgill, who, we are glad to see, is again filling the post of Choir Secretary.

A PROSPECTUS has been issued by the Wolverhampton "Public Organ" Committee, announcing five Concerts during the season 1880-1, the profits of which are intended to form a fund for the purchase of an Organ for the town. The programmes of each of the Concerts have a distinct musical character, and are all highly interesting. The vocalists engaged are Misses Robertson, Henrietta Tomlinson, Clara Samuel, Eleanor Falkner, Fanny Robertson, Helen D'Alton, Emilie Lloyd, Madame Mary Cummings, Messrs. Joseph Maas, Herbert Reeves, H. T. Bywater, Lewis Thomas, Thornton Wood, and Signor Foli; violin, Herr Ludwig, Messrs. H. Hayward and A. Gibson; piano-forte, Dr. Swinnerton Heap and Signor Mora; viola, Signor Zerbini; harp, Mr. D. Ffrench Davis; violoncello, Herr Daubert; clarinet, Mr. Pountney; flute, M. de Jong; and Conductor, Mr. W. A. Langston. The "Messiah" will be performed on December 27.

ON Sunday, the 4th ult., Harvest Thanksgiving Services were held in St. Chad's, Haggerstone. The services began at nine a.m., with a semi-choral Celebration; at ten a.m. Choral Matins and Litany, and at eleven a.m. full Choral Celebration, consisting of part of Dr. Dykes' Service in F, and a plain-song Missa from Rouen Cathedral. In the evening the choir was largely augmented, and additional accompaniments introduced for the first time in the shape of a small band, which has since become a permanent institution. Tallis's Responses were used, and the selection also included Dr. Stainer's Magnificat (St. Saviour's Tone) and Nunc dimittis, a faux-bourdon setting founded on the Fourth Tone, written by Mr. J. Marsh, the Organist, who accompanied in a masterly style throughout. Mr. E. H. Buckler, Choirmaster, conducted with much precision and ability.

AT St. Thomas's Church, Upper Clapton, on the 7th ult., the first Harvest Festival was given. The choir was largely increased for the occasion, and, in addition to the organ, there was a highly efficient band. The Anthem was Barnby's "O Lord, how manifold." The Festival was continued on the following Sunday, with band and augmented choir. The music at High Celebration was from the "Amiens Liturgy." The band was led by Mr. J. Baynton, and the musical arrangements were under the direction of Mr. R. Virgoe Mills, the Organist and Choirmaster. A number of the members of the following choirs took part: St. John, Hackney; St. Chad, Haggerstone; St. Faith, Stoke Newington; St. Mark, Old Street; St. Barnabas, Homerton; Holy Trinity, Tottenham; and St. Sepulchre, Snow Hill. The services were intoned by the Vicar, the Rev. F. W. Kingsford.

Thus speaketh the Lord of Hosts.

ANTHEM FOR CHRISTMAS.

Zech. vi. 12, 13, and part of a Hymn translated
by the Right Rev. The Lord Bishop of Ely.

Composed by J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 and 81, Queen Street (E.C.)

With dignity. CHORAL RECITATIVE.

TENOR. *f* Thus speaketh the Lord of Hosts, say - ing,

BASS. *f* Thus speaketh the Lord of Hosts, say - ing,

PIANO. *f* *mf* *f*

With dignity.

f *mf*

f = 80.

mf *cres.* *f*

Be - hold the man whose name is The BRANCH:

mf *cres.* *f*

Be - hold the man whose name is The BRANCH:

f = 80.

mf *f*

p

He, ev-en He shall build the tem-ple of the Lord; and He shall bear.. the

He, ev-en He shall build the tem-ple of the Lord; and He shall bear.. the

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glo - ry, and shall sit and rule up - on His throne; and He shall
 glo - ry, and shall sit . . and rule . . up - on . . His throne; and He shall

be a priest up - on . . His throne: and the
 be a priest up - on . . His throne: and the

Arioso.
 coun - sel of . . peace shall be be - tween them both, the coun - sel of
 coun - sel of . . peace shall be be - tween them both, the coun - sel of

peace shall be . . be - tween them both, the coun - sel of peace, of peace.
 peace shall be be - tween them . . both, the coun - sel of peace, of peace.

Ped. only. pp

Not slow. SOPRANO. *mf*

Art Thou the Christ? Art Thou the Son? The

Not slow. ♩ = 112.

mf

without Peds.

Fa-ther's I-mage bright? And see we Him whose arm up-holds Earth and the star-ry height?

p

TENOR. *Same time.* *f* *ff*

BASS. *f* *f* *ff*

Yea, yea, faith can pierce the cloud, . .

Yea, yea, faith can pierce the cloud, . .

Same time.

pp *f* *f* *ff*

with Peds.

dim. rall.

faith can pierce the cloud, . . Which veils Thy glo-ry now;

dim.

faith can pierce the cloud, . . Which veils Thy glo-ry now;

rall.

dim.

Attacca.

Joyfully. SOPRANO.

We hail Thee, we hail Thee, we hail Thee, God, God, be - fore whose

ALTO.

We hail Thee, we hail Thee, we hail Thee, God, God, be - fore whose

TENOR.

We hail Thee, we hail Thee, we hail Thee, God, God, be - fore whose

BASS.

We hail Thee, we hail Thee, we hail Thee, God, God, be - fore whose

Joyfully. $\text{♩} = 80$.

f

Peds. 8va. lower.

throne The An - gels pros - trate bow, We hail Thee, we hail Thee, we hail Thee,

throne The An - gels pros - trate bow, We hail Thee, we hail Thee, we hail Thee,

throne The An - gels pros - trate bow, We hail Thee, we hail Thee, we hail Thee,

throne The An - gels pros - trate bow, We hail Thee, we hail Thee, we hail Thee,

God, God, be - fore whose throne The An - gels pros - trate bow, God, be - fore whose

God, God, be - fore whose throne The An - gels pros - trate bow, God, be - fore whose

God, God, be - fore whose throne The An - gels pros - trate bow, God, be - fore whose

God, God, be - fore whose throne The An - gels pros - trate bow, God, be - fore whose

f

throne The an - gels pros - trate bow. Our sin - ful pride to cure With that pure love of
throne The an - gels pros - trate bow.
throne The an - gels pros - trate bow.
throne The an - gels pros - trate bow.

p
without Peda.

Smoothly.
Thine, O be Thou born with - in our hearts, Most Ho - ly Child Di - vine. We hail Thee, we
We hail Thee, we
We hail Thee, we
We hail Thee, we
We hail Thee, we

f
with Peda.

hail Thee, we hail Thee God, God, be - fore whose throne The an - gels pros - trate
hail Thee, we hail Thee God, . . God, be - fore whose throne The an - gels pros - trate
hail Thee, we hail Thee God, God, be - fore whose throne The an - gels pros - trate
hail Thee, we hail Thee God, God, be - fore whose throne The an - gels pros - trate

v

cres.

bow. O be Thou born with - in our hearts, Most Ho - ly Child Di - vine, . .

cres.

bow. O be Thou born with - in our hearts, Most Ho - ly Child Di - vine, . .

cres.

bow. O be Thou born with - in our hearts, Most Ho - ly Child Di - vine, . .

cres.

bow. O be Thou born with - in our hearts, Most Ho - ly Child Di - vine, . .

p

cres.

Slow. *pp*

Ho - ly, Ho - ly, Ho - ly . . Child Di - vine, O be Thou born with -

Slow. *pp*

Ho - ly, Ho - ly, Ho - ly . . Child . . Di - vine, *Slow.* Ho - ly,

pp

Ho - ly, Ho - ly, Ho - ly Child Di - vine, *Slow.* Ho - ly,

pp

Ho - ly, Ho - ly, Ho - ly . . Child Di - vine, *Slow.* Ho - ly,

pp

in our hearts, Most Ho - ly Child Di - vine. A - men, A - men.

f

Ho - ly, Ho - ly, Ho - ly. A - men, A - men.

f

Ho - ly, Ho - ly, Ho - ly. A - men, A - men.

f

Ho - ly, Ho - ly, Ho - ly. A - men, A - men.

f

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THE thirteenth season of the Wolverhampton Festival Choral Society will be inaugurated on the 15th inst., by a performance of Mendelssohn's "Elijah," the principal vocalists being Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Frederick King. At the Classical and Miscellaneous Concert, on January 26, 1881, the services of Madame Norman-Néruda, Mr. Charles Hallé, and M. Vieuxtemps have been secured as instrumentalists, and Miss Clara Samuëll and Mr. Robert Hilton as vocalists. Haydn's "Spring," Costa's "Date Sonitum," and (in response to a generally expressed wish) Smart's "Bride of Dunkerron" will be given at the third and last Concert on March 28, the solo vocalists being Miss Annie Marriott, Mr. Edward Lloyd, and Mr. J. H. Blower. Mr. Stockley will continue to occupy the post of Conductor.

THE second of three Sacred Festivals organised at St. James's, Clerkenwell, to celebrate the ingathering of the harvest took place on September 28, when a selection from "The Creation" appropriately followed a brief service and an address by the vicar. The choir consisted of about fifty voices, and the principal solos were rendered by Miss Emily Paget, R.A.M., and Mr. Paget. "With verdure clad," was sung with much brightness of tone and good expression by Miss Paget, and Mr. Paget's voice and excellent style told well in the recitative "Straight opening," and the air "Now heaven in fullest glory shone." In the trios, "Most beautiful appear," and "On Thee each living soul awaits," Miss Paget and Mr. Paget were assisted by Mr. Millward. Mr. James Robinson presided at the organ.

THE ninth season of Mr. J. S. Watson's Subscription Concerts at Cambridge Hall, Southport, will commence on the 5th inst., the series of four concluding with an Instrumental Concert, by Mr. Charles Hallé's band, under his conductorship. Amongst the artists engaged are Madame Lemmens-Sherrington, Madame Enriquez, Miss Wakefield, Madame Norman-Néruda and the Liverpool Vocalists' Union. It is intended that the Concerts shall be made representative of schools of music; and in furtherance of this idea, although the programmes cannot yet be fully decided upon, Mr. Watson has arranged the outlines of musical entertainments which have a higher claim upon public support than the conventional "miscellaneous" Concert.

A FESTIVAL in aid of the Choir Benevolent Fund is to be held in Norwich on Wednesday, the 24th inst. There will be a Choral Service in the Cathedral in the morning; Organ Recitals on the new organ erected in St. Andrew's Hall will be given in the afternoon by Dr. F. E. Gladstone, Mr. H. Keeton, of Peterborough Cathedral, and Mr. A. H. Mann, of King's College, Cambridge; and in the evening a Concert of glees, madrigals, &c., will conclude the Festival. Members of the choirs of Her Majesty's Chapels Royal, Westminster Abbey, St. Paul's, Ely, Peterborough, and Norwich Cathedrals will take part in the Service and Concert, and the latter will be rendered additionally attractive by the appearance of Miss Leonora Braham (who has just returned from America) and Miss Marian McKenzie.

THE 104th Monthly Concert of the Grosvenor Choral Society was given on Friday the 15th ult. at the Grosvenor Hall. The principal feature of the programme was Sullivan's Cantata "On Shore and Sea," which was very successfully performed. The soloists were Miss Helen Greiffenhagen (who replaced Miss Alice Parry, absent through indisposition) and Mr. Arthur Weston. The miscellaneous portion included glees, part-songs, and vocal solos, the latter by Miss Lizzie Turner, Miss May Thompson, and Mr. T. P. Frame. Pianoforte pieces were contributed by the Misses Hartley, Frame, and Annie Daymond R.A.M. The Concert was under the direction of Mr. G. R. Eger-ton, the recently appointed Conductor.

A SERIES of "Twopenny Concerts" will be given during the ensuing season, at the New Town Hall, Kensington, under the direction of Mr. Ridley Prentice. The scheme has, we hear, been taken up most warmly both by influential residents in and near Kensington, and by members of the musical profession, several of whom have already promised their help. As it is the intention to give

high-class music, there is no doubt that many will be attracted to these Concerts besides those for whom they are specially intended; and we are glad, therefore, to find that a sub-committee has been formed, consisting of ladies and gentlemen who are actual workers amongst the poor, who will see that the tickets are sold only to working men and women in their respective districts.

At the recent examination for Degrees in Music at the University of Oxford the following candidates satisfied the Examiners:—*For the Degree of Bachelor in Music*: Basil Harwood, Trinity College; Theodore S. Tearne, New College and Chester; Henry Walter, Chislesey's Hall and Margate. *For the Degree of Doctor in Music*: William Creser, New College and Scarborough; Arthur E. Dyer, Unattached and Cheltenham; Arthur H. Mann, New College, Oxford, and King's College, Cambridge. Examiners: Sir F. A. Gore Ouseley, Bart., D. Mus., M.A., Christ Church, Professor; C. W. Corfe, D. Mus., Christ Church, Chorus; E. G. Monk, D. Mus., Exeter College and York.

THE Second Annual Harvest Festival at All Saints' Church, Devonshire Road, South Lambeth, took place on Friday evening, the 8th ult., in the presence of a very large congregation. The choral portion of the service, which was satisfactorily rendered, was as follows: Special psalms to Turle in G, R. Cooke in G, and Grand chant; Magnificat and Nunc dimittis from G. M. Garrett's Service in D; H. W. Wareing's Harvest Anthem, "Sing praises to God," "Church Hymns" Nos. 276, 282, and 285, and Handel's "Hallelujah" chorus. The duties of Organist were, as usual, ably fulfilled by Mr. W. H. Holmes.

THE fine Organ just erected by Bryceson and Ellis in St. Andrew's Hall, Norwich, was formally opened on Friday, the 22nd ult. A grand *soirée* was given by the Mayor to the subscribers to the fund, at which a selection of organ music was performed by Dr. Bridge, of Westminster Abbey; Drs. Bunnett and Gladstone also contributing some admirable solos. Upwards of 1,200 guests attended the *soirée*, and the organ appeared to give great satisfaction. A report of the committee read on the occasion gives Dr. Gladstone credit for having been one of the earliest to support the proposal for the new organ, which is certainly a great acquisition to Norwich.

MADAME WORRELL gave her annual Concert at the Angell Town Institution, Brixton, on Thursday evening, the 21st ult., before a crowded audience. The *bénéficiaire* sang excellently, and well merited the hearty expressions of approval with which her respective contributions were greeted. Much praise was also due to Miss Matilda Roby, Miss Orridge, Miss Lizzie Evans, Miss Emma Buer, Miss P. Featherby, Mr. Harper Kearton, Mr. A. J. Thompson, Mr. R. de Lacy, Mr. James Budd, Messrs. Frame, Maunder, Nettleship, and Baker; Mrs. Bucknall-Eyre (pianoforte), Mr. R. T. Bamber (violin), and Mr. Turle Lee (accompanist).

THE Guild of St. Luke held its Annual Festival for the second time in St. Paul's Cathedral on Monday, the 18th ult. As before, the London Gregorian Choral Association undertook the musical part of the service. The Anthem was Tallis's, "If ye love Me keep My commandments." Canon Carter preached an eloquent sermon; Minor Canon Povah gave the blessing, and the processional hymn, "Blessed city, heavenly Salem," concluded the service, the success of which was in great part due to the skilful playing of Mr. C. Warwick Jordan and the conducting of Mr. Spenser Nottingham.

THE Harvest Festival at Christ Church, Westminster Road, was held on Sunday, the 10th ult. The morning service included Smart's Te Deum in F and Pyne's Jubilate in C. The evening service was fully choral, comprising Tallis's Festival Responses, special psalms and hymns, Magnificat and Nunc dimittis, Parry in D, and a new MS. Anthem, "O sing unto the Lord with thanksgiving," composed by Mr. F. G. Edwards, the Organist and Director of the Choir. The tenor solo in the anthem was well rendered by Mr. Alfred J. Mayers, and the choir, throughout the services, sang with great precision.

THE Kilburn Musical Association, owing to the success of last season, announces four Concerts, the first of which will be given on the 30th inst., when Mendelssohn's "Hear my Prayer" and 42nd Psalm will be performed. The works to be given during the season also include Mendelssohn's "Elijah" and "O come, let us sing," Gounod's "Gallia," Hiller's "Song of Victory," Schubert's "Song of Miriam," Hofmann's "The Fair Melusina," and Gollmick's "Blind Beggar's Daughter of Bethnal Green." The musical director is Mr. Adolphe Gollmick.

THE Highbury Philharmonic Society, under the direction of Dr. Bridge, has in rehearsal for the first Concert, on December 13, Handel's "Acis and Galatea," which will be given with Mozart's accompaniments; Crotch's Motett, "Methinks I hear the full celestial choir," to be performed with the original accompaniments for wind instruments; and a new sacred Cantata composed expressly for the Society by Dr. F. E. Gladstone, entitled "Nicodemus," the libretto selected by the Rev. Willoughby Barrett, Precentor of Norwich.

THE work of the South London Institute of Music at the Surrey Masonic Hall, Camberwell, was, on Tuesday evening, the 5th ult., inaugurated by an excellent Concert. Part-music occupied the greater portion of the programme, and in its interpretation the advanced choir of the South London Choral Association deserved decided praise. Solos were contributed by Miss Mary Davies, Madame Mary Cummings, and Mr. Barton M'Guckin. Mr. Leonard C. Venables conducted, and Mr. W. H. Harper was accompanist.

A VERY successful entertainment was given at St. Mary's Schools, Balham, on the 22nd ult., in aid of the funds of the Balham Youths' Institute. The artists were Misses Iago, Swears, Booty, Kempling, Mrs. Paice, Messrs. F. B. Chapman, Highton, Somers, Parker, Brady, Small, Stafford C. Northcote, Walter Skeen, and Dr. Maule. The programme, which included several recitations, was very attractive. Miss Stark ably accompanied at the piano-forte, and Mr. R. W. Green conducted.

MENDELSSOHN'S 95th Psalm ("O come, let us sing") was the work selected this year by Mr. Richard Lemaire, the Organist and Precentor of Christ Church, Clapham, on the occasion of the Harvest Festival at that church on the 14th ult., with Mr. G. C. Martin, Mus. B., Oxon (the Sub-Organist of St. Paul's Cathedral), at the organ, Mr. Kenningham as solo tenor, and a well-trained choir, including two boys with excellent voices, who sang the duets in the work admirably. The church was crowded to excess.

FRIDAY, the 15th ult., was the occasion of the Harvest Festival and opening of a very fine new organ at the Church of the Holy Trinity, Brompton. The service was Hopkins in F, and the Anthems, "How lovely are the messengers" and "Hallelujah" chorus. The service was full choral. After the service Mr. Theodore Drew (Organist of the church) gave an Organ Recital, the programme of which was highly interesting. The organ was built by Messrs. Brindley and Foster, of Sheffield.

MR. STOCKLEY announces three Concerts to be given at the Town Hall, Birmingham, the principal vocalists being Miss Anna Williams, Miss Annie Marriott, Madame Patey, Mr. Joseph Maas, and Signor Foli. The programmes promise to be as interesting as those of former seasons; Schubert's Symphony in C, and Beethoven's "Pastoral Symphony" being included amongst the important orchestral works. The first Concert will take place on the 18th inst.

A HARVEST Thanksgiving Service was held at St. Matthew's, New Kent Road, on the 13th ult. The music, which was finely rendered by a choir of sixty voices, included Magnificat and Nunc dimittis (W. Taylor) specially written for the occasion, "Praise the Lord" (Goss), and after the sermon (which was preached by the Archdeacon of Southwark), a selection from Haydn's "Creation." The musical arrangements were under the direction of Mr. W. Taylor, the Organist.

THE Annual Choral and Harvest Festival at Holy Trinity Church, Southwark, took place on Wednesday evening, the 6th ult. The choir (numbering nearly 150 voices) was augmented for the occasion by members from St. James's, Camberwell; St. Crispin's, Bermondsey; and other neighbouring churches. Solos on the organ were played by Mr. James Higgs, Mus. B., Mr. W. Kirby, and Mr. A. F. Grainger.

THE Winter Session of Classes and Lectures at Trinity College, London, was opened on the 11th ult., the inaugural address being delivered by the Warden, the Rev. H. G. Bonavia Hunt, on "The present educational movement, musical and general." At the conclusion of the address there followed the public presentation of the diplomas, prizes, and certificates awarded at the recent higher examinations in the two faculties of music and arts.

A SPECIAL Harvest Thanksgiving Service was held at the church of St. Katherine Cree, Leadenhall Street, on the evening of Tuesday, the 12th ult. The service was fully choral, the Magnificat and Nunc dimittis being Bridge in G, and the Anthem, Henry Smart's "The Lord hath done great things." Bishop Claughton was the preacher, and Dr. Bridge presided at the organ throughout the service.

THE Bach Choir will give three Concerts during the coming season, the dates being March 3, April 6, and May 18, 1881. Brahms's "Requiem" will be repeated, the other principal works selected being Schumann's "Requiem for Mignon," Handel's "Alexander's Feast," and the Finale to Mendelssohn's "Loreley." The last Concert will be devoted to a performance of Bach's Mass in B minor.

THE Harvest Thanksgiving was held in the Church of the Ascension, Balham Hill, on Michaelmas Day. There was full choral service, and considering that the church has only been open since May last, great praise is due to the Incumbent (Dr. Maule) and his Organist (Mr. Bowley) for bringing the choir to such a state of efficiency in so short a time. The offertory was for the choir fund.

A VERY successful Harvest Thanksgiving Service was held at St. Stephen's, North Bow, on Thursday, the 14th ult. The choir, supplemented by members of the Bromley and St. John's, Limehouse, choirs, and other friends, consisted of 104 voices. The service was most efficiently rendered. Mr. E. A. Price presided at the organ, and Mr. E. Stroud conducted.

THE prospectus of the Luton Choral Society for the fifteenth season, 1880-1, announces three Concerts, the works to be performed being "Acis and Galatea," "The May Queen," the "Messiah," and "Spring." The opening Concert will take place in the first week of the present month.

AFTER competition of selected candidates, Mr. J. Gawthrop, tenor (of Wells Cathedral), and Mr. D. Sutton Shepley, bass (of Lincoln Cathedral), have been appointed to stalls in the choir of St. George's Chapel, Windsor, in succession to Mr. J. S. Tolley (resigned) and the late Mr. W. T. Briggs.

THE London Church Choir Association will hold its Eighth Annual Festival in St. Paul's Cathedral on Thursday evening, the 4th inst., when the Anthem composed for the Association by Mr. Hamilton Clarke, and the Service by Mr. C. E. Stephens, will be sung.

THE monthly meetings of members and friends of the College of Organists recommence this month. The opening night is Tuesday, the 2nd inst., when the Rev. Thomas Helmore promises a paper on "Plain Song."

MESSRS. FIRMIN DIDOT & Co. of Paris have just published the second and concluding volume of M. Arthur Pougin's "Supplément et Complément de la Biographie Universelle des Musiciens," par F. J. Fétis.

WE are informed that Mr. Edwin Holland has been appointed one of the Professors of Singing at the Royal Academy of Music.

HAYDN'S "Creation" will form the subject of the Brixton Choral Society's first concert of the present season.

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REVIEWS.

Novello's Music Primers. Edited by Dr. Stainer.
Composition. By John Stainer, M.A., Mus. Doc.,
Oxon. [Novello, Ewer and Co.]

THE Editor of this most handy, cheap, and useful series of Music Primers has lost no time in following his capital little work on "Harmony" with one no less excellent on "Composition." The second, we need hardly say, is a legitimate and necessary sequel to the first, and, like it, is "only intended for beginners." Dr. Stainer modestly styles it a "collection of hints both to masters and pupils as to the course which should be pursued in the first steps towards the art of Composition." We can only say as to this that the pupil who accepts the book, not as a "collection of hints," but as a complete manual within the limits laid down, and who, helped by a master, performs all the exercises given, will require to know very little more on the same subject. Dr. Stainer is eminently qualified for the work here achieved, not alone by the way in which he arranges and presents his matter, but also because he declines to move in the track of pedantic predecessors along the same route. Musty rules and regulations, the "red tape" by which art is hampered when not strangled, has no attraction for Dr. Stainer; and the common sense that so remarkably distinguishes his "Theory of Harmony," published some years ago, now serves him as well as ever. Thus we read, in the preface to "Composition," that the author has "purposely omitted any concise or definite rules on modulation, because he conceives that it is better that it should be learned in the process of harmonising melodies than by 'short cuts' committed to memory. Pupils who have been made familiar with such 'short cuts' usually jump into a new key by their means, and fail to master that gentle and interesting leaning towards the new tonality which is so characteristic a portion of the best type of modulation." With these words away go, as far as Dr. Stainer is concerned, the "cut and dried" formulæ over which so many generations of music students have painfully pondered. "A good riddance," say we. No doubt modulation must always remain a subject of careful study, but every one knows the difference between a rule and an example. Give the pupil set rules of modulation, and the chances are that, as Dr. Stainer says, he will "jump into a new key by their means." On the other hand, give him the work of a great master, pointing out where it exemplifies the most charming of artistic devices, and his fancy will be excited while his knowledge is increased. This is the sort of common sense with which we credit Dr. Stainer.

The contents of "Composition" are set forth with our author's usual skill, and made interesting even to those who have passed beyond elementary studies, by copious examples taken from classical works. Beginning with a chapter of instructions on the writing down of music from dictation, Dr. Stainer devotes three chapters to the harmonisation, first, of separate notes, then groups of notes, and then the degrees of the minor and major scales when used as a melody. Passing from this, we have melodic structure succinctly explained, helped by plentiful illustrations. But the greater interest and value of the book appears in the chapters devoted to rhythm, which subject, so fascinating in its infinite application to music, Dr. Stainer treats with rare acuteness. Thus the student is referred for the peculiar effects of syncopation to the unwillingness of the mind to resign the rhythmic pulsation it has once received—a phenomenon answering to the inertia of matter. Such points as dotted notes, rests, and sub-divisions upon strong and weak pulses are also considered in their relation to rhythm, with due regard to the magnitude of the results achieved by these apparently trifling agencies. Finally, Dr. Stainer gives no less than seven pages of rhythms which the student is required to "clothe" with melody and harmony. Musical sentences are next considered, the remarks on phrasing are worth careful attention, and the book ends with observations upon accompaniment and the Sonata "form."

Some points in the work call for extended notice and present a tempting theme. But enough if we indicate

generally its perfect fitness for the modest purpose intended by the accomplished author.

Novello's Music Primers. Edited by Dr. Stainer.

A Dictionary of Musical Terms. By J. Stainer, M.A., Mus. Doc., and W. A. Barrett, Mus. Bac. (Compressed from the Imperial Octavo Edition by K. M. Ross.) [Novello, Ewer and Co.]

THE issue of this abridgment of Messrs. Stainer and Barrett's Dictionary was a decidedly "happy thought." Many amateurs cannot well afford the price of the complete work, while many others find its varied contents, if not superfluous in themselves, an *embarras des richesses* as part of a book of reference for words in common use. The present issue exactly meets the wants of the many. Its ninety-six pages are crowded with succinct definitions of musical terminology, hardly a word being omitted. Connoisseurs may, of course, differ as to the value, and, sometimes, as to the correctness of this and that definition. In the very nature of the case this must be so; but a somewhat extensive acquaintance with musical dictionaries enables us to say that no other work of the kind conveys so much accurate information within the same compass. The little book is the best shilling's worth in all musical literature.

Henry Smart: his Life and Works. By William Spark Organist of the Town Hall, Leeds. [William Reeves.]

DR. SPARK very truly asks in his Preface to the book before us, "Why should the biography of our composers be so scanty, and the facts of their personal histories so rarely alluded to, as compared with the great masters of other arts?" We can only reply that in this country so many of our composers and performers live by the daily routine of teaching that a record of their lives would most probably degenerate into a catalogue of their works. To an artist of course the life of an artist is of the highest interest; but the English public has not yet learned to estimate our great musicians at their right value, and would infinitely rather read the translated biography of a German than one originally written in English, of their own countryman. Thus much in answer to Dr. Spark's question; but we heartily sympathise with his attempt to break the ice, and believe that he has reason to pride himself on the assertion that this book "will be the first of its kind ever published of an English musician." Unfortunately, however, his work proves the truth of our assertion; for after a very few facts connected with the early life of Henry Smart, we get a criticism upon the best of his works, with illustrations in music-type—interesting of course in the highest degree, but disappointing to those who anticipate reading an account of the composer's career sketched by one of his most intimate friends. All who knew Henry Smart must have felt that, apart from his musical talents, he had many natural gifts; and, above all, was innately a gentleman. In this book we find that on his mother's side he belonged to one of the oldest and noblest families in England, Mrs. Smart being a descendant of Robin Hood, the outlawed Earl of Huntingdon. In very early life he displayed an exceptional musical faculty. At ten years of age "piano-forte-playing and the rudiments of harmony began to form part of his daily study. But he soon declined to have anything to do with the music then considered good enough for children; and when sent to practise, would do nothing but extemporise, much to his mother's chagrin." His acquaintance with the Robsons, the well-known organ-builders of St. Martin's Lane, enabled him to try his skill upon several of their instruments, for he was constantly rambling through the workshops, where he was no doubt considered a privileged boy, and permitted to do pretty much as he liked. During his boarding-school days of course music was but little cultivated by him; but although started in life under a lawyer, he managed to escape from the work with which he had so little sympathy—having just learned enough of law to discover a flaw in his articles—and very soon we find him obtaining the post of organist at the Parish Church of Blackburn, in Lancashire. Here his talents appeared thoroughly appreciated. For a missionary meeting amongst the Nonconformists he wrote the hymn-tune now known as "Lancashire"; and his biographer tells us that on one occasion his extraordinary memory enabled him to conduct "a Mass of Beethoven's"

when the score was wanting, which we think may safely be presumed to be the Mass in C, considering that Beethoven's works of this class were limited to two. In 1835 he produced his first work of importance—an Anthem for the Tercentenary Commemoration of the Reformation. The performance took place in the Parish Church of Blackburn, and produced a striking effect; although, being written, as Dr. Spark says, whilst under the influence of Spohr, it has been almost eclipsed by his later works, all of which breathe a feeling of earnest devotion, more indeed in consonance with his real character. When appointed organist of St. Philip's, Regent Street, he became a pianoforte teacher, and also accepted the office of musical critic to the *Atlas* newspaper. His career after this has been sketched not only in *THE MUSICAL TIMES*, but in most of the journals which commented upon his services to musical art at the time of his decease; and we are sorry to say that Dr. Spark's book adds nothing to what we have been already told, save a few anecdotes, and some letters which, although highly valuable as records of a dear friend to those who possess the originals, contain but little to interest the general musical public. The list of the composer's works at the conclusion of the volume shows not only how earnestly he laboured in the creative portion of his profession, but how thoroughly he regarded it as a sacred duty; for not a composition, however light or small in construction, ever proceeded from his pen which could possibly be said to lower the art of which he formed so bright an ornament. The many admirers of Henry Smart will cordially welcome his friend's tribute to his memory; but Dr. Spark tells us in the Preface when he found the materials he could collect for the purpose of a biography "to be of the most meagre description," he desired to retire from the task. If, therefore, the book should not obtain that wide acceptance which its author could desire, those who "combated his misgivings," and not Dr. Spark himself, must be blamed.

Form or Design in Music. By Oliveria Prescott,
[Duncan Davison and Co.]

THE authoress of this little pamphlet has already made a name as a composer; and, no doubt, thinking with many others, that the subject upon which she writes is becoming more and more disregarded, gives us the result of her own examination of the standard works in a series of papers which were from time to time contributed to our contemporary the *Musical World*. That she has well thought out the matter may be seen by her definition of what may be termed a *heard form*, as distinct from that which may be seen or handled. "The one," she says, "may be compared to a road laid out on a map, the form of which becomes evident at a glance; the other to the same road when we travel on it, and trace it out by slow degrees, turning a corner here, going a hundred yards in a direct line, and another fifty in a curve, and so working its form into our minds minute by minute, and having it in our memories to refer to afterwards." The balance of keys, the periodical recurrence of ideas, and the due observance of rhythm, the three important elements of *form*, are well described; and on the varieties of design which may be built up with these materials our authoress makes some remarks which show that she has not studied in a school which would tend to cramp the ideas of young composers by confining them to the models even of their own day. "Some forms," she tells us, "have been developed by successive generations of composers, each adding a new feature, or cutting off one while increasing another, and at length certain forms have grown up which are recognised as classical—being those in which the classical, *i.e.*, the best, composers have cast their music, as the minuet and the rondo, the canon and the fugue, and the sonata with its many varieties of application, whether for solo instrument, for combinations of chamber instruments, or for full orchestra, as in overture and symphony." We cannot but think that were the fact of form in music—however much it may have gradually settled into certain recognised shapes—universally acknowledged to be progressive, there would be less antagonism between modern composers and their critics. The examples given in the book are most judiciously selected, the varieties of the sonata form being

shown to have been used by the best writers in overtures and other compositions. Mozart and Beethoven are very naturally constantly referred to, the former, indeed, being perhaps the truest adherent to the models of his time, and the latter—although considered "eccentric" by the pedants of the day—shadowing forth new forms which are now accepted as "classical." Although not very elaborate, students will find this little book extremely useful.

The Gleaners. Cantata for Female Voices. Words by Edward Oxenford. Music by Otto Peiniger.
[Stanley Lucas, Weber and Co.]

THE demand for concerted music of any kind is a healthy sign of the time, for too much solo-singing or solo-playing not only administers to the vanity of executants, but tends to keep them in ignorance of their defects. If a single performer, for instance, be out of time, or even out of tune, the listeners only are made painfully conscious of the error; but association with others at once brings the slightest failing into prominence, and there is little doubt that these failings will be, either tacitly or openly, very speedily made apparent to the too ambitious musical aspirant. Cantatas for female voices, therefore, may be strongly recommended for teaching in schools; for, apart from the reason already given, although comparatively small in construction, they lead gradually to a desire for choral works of a higher class; and even after school-days are over, will always be received with pleasure in the drawing-room. "The Gleaners" is a very fair sample of the conventional Pastoral Cantata; and, though not appealing so much to the musician as the amateur, is melodious and refined enough for the home-circle. The "Argument" is not very elaborate, for in it we are merely told that "it is the custom in southern countries to celebrate the day upon which gleanings commence by a formal procession to the fields. Songs, accompanied by music, are sung during the progress, at intervals throughout the day, and on the return home at nightfall." Now, as we have often heard in many parts of England gleaners going to and returning from their work singing songs by no means "accompanied with music," the author was quite right to lay the scene of his work in "southern countries," where we may hope some such pleasing little strains as the composer has given us enlivened their toilsome way. The great defect in the work is the constant repetition of verses to precisely the same music; this, especially in the choral pieces, becoming sometimes extremely wearisome. The opening chorus is simple and tuneful, and the duet (which, by the way, the composer tells us "may be sung as a chorus") contains some exceedingly effective points. The contralto song, "I hear them speak of riches rare," although somewhat eccentric in rhythm, expresses the words well; and a good effect is gained by a change of tempo, with a triplet, and afterwards an arpeggio, accompaniment. Some choral recitatives are interwoven with the solos and choruses; and the Finale, finishing with a reminiscence of the figure in the accompaniment of the opening chorus, forms an appropriate farewell to the day's work, although the repetition, already mentioned, materially weakens the effect of this, as well as many other pieces in the work. The naming of the principal singers—Gabiella (soprano) and Bianca (contralto)—seems to imply that the composer was desirous of creating some dramatic effect in the work, but we cannot say that this intention is realised. The music flows on pleasantly and smoothly; and, being thoroughly within the reach of the majority of amateurs, it may be cordially commended to their notice.

A Brief History of Mr. Henry Leslie's Choir from its Formation to its Dissolution. By F. A. Bridge.
[F. A. Bridge.]

As the rise of artistic and refined part-singing in this country is unquestionably to be dated from the formation of Mr. Henry Leslie's Choir, there can be little doubt that when future histories of English musical progress come to be written, the little book now before us will be most valuable for reference. The germ of what afterwards became a recognised institution of the country originated, as Mr. Bridge tells us, in the autumn of 1855, when "about thirty-five voices, carefully selected by Mr. Joseph Heming, met, under Mr. Leslie's direction, in one of the

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small rehearsal rooms of the Hanover Square Rooms, for the purpose of practising unaccompanied music of the Glee and Madrigal school"; but the first public Concert of the Choir took place on May 22, 1856, at the Hanover Square Rooms, the programme consisting of two or three instrumental pieces, and the remainder of part-music for mixed voices. When we consider that up to the present year uninterrupted performances of this excellent band of vocalists have been given, it may be readily imagined that the disbanding of the Choir was a matter of deep regret to the majority of music-lovers, and that many persons naturally inquired why its dissolution became necessary in consequence of the retirement of Mr. Leslie from the office of Conductor? This question Mr. Bridge attempts to answer thus: "The connection between Mr. Leslie and his Choir is *personal*, and formed by links welded firmly together by years of hard work in the endeavour to raise part-music in this country to the highest excellence. If, therefore, the Choir is ever to be reformed, it must be by him whose name and presence is indispensable to its success." It is natural, indeed, that an earnest member of the Choir, and one sufficiently versed in the minute points of its history to write this tribute to its memory, should have formed so decisive an opinion; but there are others who think differently, and who cannot be made to believe that the secession of a Conductor—however zealously and effectually he may have worked in the cause—should remove from the metropolis an institution which has so thoroughly grown into the sympathies of the musical public.

A Complete Course of Wrist and Finger Gymnastics, for the use of Performers on the Pianoforte. By A. Lefliger Arnim. [11, York Place, Portman Square.]

We presume that this work is published for the author, who is a "Professor of Ling's Curative Movements," and that it is to be procured at the address which we have quoted. Although, as our readers must know, we are decidedly opposed to mechanical appliances for the fingers of pianoforte students, the same objection does not apply to what Mr. Arnim calls "Wrist and Finger Gymnastics," the only question indeed being whether these gymnastics should be practised at or away from the instrument. Technical exercises, of course, will bring the fingers under due subjection if judiciously worked at; but the author of this book thinks differently, and tells us that "in the collective use of the muscles—where really there ought to be, if not just individual, yet localised power centred in them—lies the kernel of the difficulty. For although most of the tendons of the hand are continuations of the muscles of the arm, and undoubtedly derive their strength from them, yet the hand must learn to act from the wrist and quite independently of the arm in its evolutions upon the piano. The fingers again must gain the maximum of individual power independently of the hand. Yet in each spot length must be located, else unconsciously it is borrowed from another part and causes impediments in playing." Some very excellent directions are given, with illustrations, for the gradual conquering of all these difficulties, and we really believe that much benefit may be derived from following implicitly the rules laid down; but it must be remembered that we have had, and still have, some tolerably able pianists who have practised only at the pianoforte keyboard; and there can be no question that this method is infinitely more interesting to the student. "Wrist and Finger Gymnastics" must be gone through, under some system, no doubt; but any person seeing a young lady, for example, placing herself exactly in the positions described in some of the early illustrations in this book would assuredly be astonished on being told that she was in training for a pianist.

Dew Pearls. Caprice for Pianoforte. By Boyton Smith. [Alfred Hays.]

THE manner in which musical pearls have rained upon us since Mr. Osborne's piece called "La pluie de perles" flooded all our drawing-rooms must have astonished all who do not realise the fact that, although there are few originators, there are many imitators. We may say, indeed, that the success of this work stimulated its composer to

imitate himself, for in a piece called "La nouvelle pluie de perles" he reproduced, and with good effect too, at least the character of the passages which had given such excellent employment to the agile fingers of so many amateur pianists of the day. We are content to let these refined little sketches take their place amongst the music of the past; but the tone of the music of the present is decidedly in advance of this school of writing, and it becomes a question, therefore, whether the hand of welcome can conscientiously be extended to those composers who are content to appeal rather to the unformed taste than to endeavour to assist in forming it. We may at once say that the pearls scattered over the eleven pages of the piece before us are quite as good as the pearls of many others who deal in these articles—indeed, for a piece in the "showery" style it deserves to take high rank—but inasmuch as it fosters a love of mere finger-music, we can award it but qualified praise; and, accepting it as a representative work, the observations we have made upon it will effectually save us from reviewing a huge mass of similar compositions now lying upon our table.

24 *Pianostudier, för det musikaliska föredraget, med upplysande anmärkningar och fingrersättning, komponerade af Gustaf Stolpe.* [Stockholm: Julius Bagge. London: Novello, Ewer and Co.]

It is well for teachers to draw a very decided line between "Exercises" and "Studies." Both are extremely good in their way; but the effort to unite them is a mistake, and we generally find where this is attempted that we have a very uninteresting Study and a very useless Exercise. The "Pianostudier" before us are decided "Exercises," written especially for the fingers, and without any regard for their effect upon listeners. Although unequal in merit, the design of each is excellent; and we heartily recommend them for earnest practice. So good are they indeed that we sincerely wish they could be published with an English translation of the prefatory remarks, for we feel convinced that, when once known, they will be extensively used.

Thirty-one Short, Easy, and Melodious Studies for the Pianoforte. By Jules Richard. [Ashdown and Parry.]

THESE short and melodious Studies—said to be specially written to follow the instruction book—will be found extremely useful to young players. A simple four-bar subject is first given, which is afterwards varied for the right, and then the left hand. A sequence of triads, ending with the dominant seventh, is then divided for the two hands, and these examples are followed by triplets, detached chords, scale passages, thirds and sixths, &c., occasional little melodies occurring, which are all attractive and carefully written. Why, however, the first exercise—which is merely a succession of chords within the key—should be headed "Modulation" would surprise us were it not accompanied with the explanation that "modulation is a progression of harmony." Assuredly this is not the received meaning of the word; and we cannot but believe that whenever an author departs from the conventional signification of a term, he should, at least, state that he has done so.

The Masonic Muse. Amusement with Music. A Collection of Unique Masonic Recitations and Highly Original Songs. Written and Composed for the use of the Craft, by Bro. F. Julian Crozer.

[Spencer and Co.]

BROTHER CROZER must remember that in sending these songs for review in a musical journal he will not have the protection of the "Craft." Artistically speaking, however, the compositions are so perfectly harmless that they call not for criticism; and if Masons can get any "amusement" out of the words we should be sorry to interfere with their pleasure by any observations of our own. That they are "unique" recitations and "highly original" songs may be at once conceded; but whether they are worth publishing in a volume must be decided by those for whose use they are written.

Three Short Pieces for the Pianoforte. No. 1, Sarabande; No. 2, Intermezzo; No. 3, Echo Song. Composed by G. J. Van Eyken. [Stanley Lucas, Weber and Co.]

THE first of these pieces has all the character of the Sarabande, and both melody and harmony merit commendation. But what is the meaning of the three sharps at the signature throughout the whole of the last page? Unless amateurs who "try over" the composition happen to know what key they are playing in, some curious effects may be anticipated. No. 2, although extremely simple, has some good imitative points; but No. 3 relies chiefly for its effect upon the justification of its title. The piece is well written, but it is a question whether the portions chosen to be echoed are worth repeating. We have seen better specimens of this composer's talent than these descriptive sketches.

The Linden Tree. Part-song. Words by Mrs. G. Linnaeus Banks. Composed by Cedric Bucknall, Mus. Bac., Oxon. [Novello, Ewer and Co.]

No contrapuntal effects are attempted in this part-song; but the melody is smooth and flowing, and the harmonies extremely appropriate throughout. The middle verse, in the tonic minor, tells the pathetic portion of the little story with good effect, and contrasts well with the bright and joyous last verse, in the major. When everything attempted is so well done, the composer is justly entitled to unqualified praise; and although, from this specimen of Mr. Bucknall's powers, we may confidently rely upon his success in a piece of more importance, there can be no question that good work, even in so small a composition, should receive due recognition.

Prairie Pictures (Steppenbilder). Three Pianoforte Pieces on Original Russian Melodies. Composed and dedicated to his friend Gustav Janke, by H. Hofmann. [Neumeier and Co.]

THE themes of these three pianoforte pieces will be found so full of character as perfectly to reflect their nationality; and the manner in which the airs are treated, although unlike the method employed by the fashionable musical caterers of the day, will charm pianists of refined and cultivated taste. No. 1, a Vivace, in A minor, strikes us at once as thoroughly Russian; and No. 2, a short Lento, in A major, is full of interest. No. 3, in D major, is so eccentric as to demand close attention in order fully to unravel its meaning. The melody, however, is extremely quaint; and the piece will, we think, improve upon close acquaintance. All these compositions are published also as duets, and in this form, we should think, would be more effective than as solos.

The Carollers. Words by T. Hood, from the *St. James's Magazine*. Music by James H. Godding. [Novello, Ewer and Co.]

MR. GODDING tells us that this composition may be sung either as a solo or quartet, but we should decidedly recommend the union of the four voices, if possible. The melody is extremely attractive, the harmonies appropriately simple, and the voice parts written with the utmost purity throughout. We are glad to find that the song has already reached a third edition: when a fourth is printed, let the composer see that the third bass note in the ninth bar of the chorus is altered from a quaver to a crotchet.

Christmas Anthem; Let us now go even unto Bethlehem The words taken from S. Luke ii., 15, 16, 20.

Two Christmas Carols: When Christ was born ("In excelsis Gloria"); What Child is this? Composed by J. T. Field. [Novello, Ewer and Co.]

THESE musical Christmas offerings are very fair specimens of the composer's power of writing simply and effectively for the voices; but we cannot say that we find any especial character in them. The Anthem is the best of the three pieces, the movement in 4-2 being extremely smooth and appropriately written for the words. Of the two Carols we prefer the second, "What Child is this?" which has a flowing and melodious theme in 6-8, unassumingly but carefully harmonised.

FOREIGN NOTES.

RECENT performances at the Paris Grand-Opéra consisted mainly of standard works, such as "Guillaume Tell," "Les Huguenots," "Freischütz," "Aida," "Faust," and "L'Africaine." In "Les Huguenots" Mlle. Krauss (whose contract with the national establishment has been prolonged to the year 1883) made her *rentrée* this season, amidst the most enthusiastic demonstrations of the audience. On the same occasion Mlle. de Vere made her *début* in the rôle of *Marguerite de Valois*, the gifted young artist achieving a genuine success. M. Gounod's opera, "Le Tribut de Zamora," is at last in active preparation at the Grand-Opéra, several preliminary rehearsals of the work having already taken place. Rossini's "Le Comte Ory" was to have been revived on the 29th ult. No novelty of importance has been added to the *répertoire* of the remaining lyrical establishments of the French capital.

The Marquis d'Ivry, composer of the opera "Les Amants de Vérone," is just now completing a new operatic work entitled "L'Armurier du Roi," to which he has also written the libretto, the subject being taken from one of Balzac's stories.

The Paris Concerts Populaires resumed their weekly performances at the Cirque d'Hiver on the 17th ult. M. Pacheloup, the zealous conductor of this excellent institution, intends during the present season to have special regard to the claims of the composers of the Russian school to a hearing. The programmes will, therefore, include symphonic works by Rubinstein, Dargomischski, Seroff, Tchaikowsky, Rimski-Korsakoff, Glinka, and others. There can be no doubt that, considering the increasing interest which the compositions of the school in question have of late years aroused among amateurs, M. Pacheloup has taken a step in the right direction. Of modern Italian composers the works of Verdi, Boito, and Ponchielli will be predominant; modern Germany being represented by Wagner, Raff, Brahms, Goldmark, and others. Thus it will be seen that these Concerts maintain the progressive tendency which distinguishes them from similar institutions of the French capital. Classical music will, of course, be prominent, as heretofore, while another feature of interest will be the production, during the present season, of representative works by French composers from Lully to the present time.

At the Royal Opera of Berlin Boieldieu's charming opera "Jean de Paris" was revived on the 8th ult., and was extremely well received by a crowded audience.

Richard Wagner has completely recovered from his recent serious indisposition during his stay at Naples. The poet-composer will return to Bayreuth this month.

The October number of Herr Wagner's organ, the *Bayreuther Blätter*, consists entirely of an interesting and important article from the pen of the reformer on the subject of "Religion and Art." The production of "Parsifal" is now definitively fixed for the year 1882.

Hans von Bülow has accepted the post of Musical Director at the Court of Meiningen, and will, it is said, inaugurate his activity in his new capacity by a series of Concerts to be given at the Court Theatre, in which Beethoven's compositions will be exclusively represented, comprising the master's nine symphonies, his overtures, the choral fantasia, the choruses from the "Ruins of Athens," the Violin Concerto, and the Pianoforte Concerto in G. In the final Concert a favourite idea of Bülow's is to be carried out—viz., the performance, twice over, of the Ninth Symphony, with a half-hour's interval between the first and second rendering. Whether or not a fresh choir and orchestral complement is to be provided for the repetition of the gigantic work, "after a half-hour's interval," our informant does not say.

The festive performances held at the Cologne Stadttheater, in connection with the celebration of the completion of the famous cathedral, included Wagner's "Lohengrin" and Meyerbeer's "Les Huguenots," the choice of the latter work, as illustrating the strife between Catholics and Protestants, being considered by many as peculiarly inappropriate for the occasion. A grand cantata composed by Ferdinand Hiller was performed during the opening ceremony.

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Symphony (October G major K. 543) C (Schubert (Mozart)

"Ali Baba" Berlin. (Schubert tempo) (Spohr) Concerto

Baden Overture Adagio for Joachim) Paris-hoven) minor (

* Cont place and

Wagner's "Rienzi" was performed for the first time at the Politeama Theatre, at Rome, on the 3rd ult., with much success.

Herr Bilse, the Berlin music-director, and conductor of the model orchestral concerts bearing his name, and which form a distinct feature of the musical life of the German capital, has just celebrated the fiftieth anniversary of his entering the musical profession. The occasion was marked by numerous manifestations of the great esteem in which the veteran musician is justly held by his compatriots.

The *Wiener Signale* informs us of a most satisfactory and enthusiastically attended *répétition* of Wagner's "Meistersinger," which took place at the Imperial Opera last month, under the direction of Hans Richter.

One of the largest theatres in existence, the Teatro Costanzi at Rome, is approaching its completion. The new house will accommodate some four thousand spectators. The orchestra, after the Bayreuth model, will be hidden from view, only the conductor being visible.

Signor Florimo, the Director of the Conservatoire at Naples, is engaged upon the publication of Bellini's letters. Possessors of autograph letters and similar documents by the composer of "Norma," are requested to forward either the originals or a copy thereof to the editor of the collection, in order to render it as complete as possible.

Mlle. Agnes Bonn, formerly belonging to Mr. Mapleson's company, and who made herself favourably known to English audiences generally by a concert-tour in which she accompanied the late Mlle. Tietjens in 1877, has just made a successful *début* at Monza, Milan, in the rôle of Maddalena in "Rigoletto."

Mr. W. Malmene, Mus. Bac., Cantab, who has resided for the last eleven years at St. Louis, Missouri, has been elected Musical Director of the "Gesang-Verein," a prominent German Society in Cleveland, Ohio.

Pierre Benoit, the Belgian composer, of whose works mention has recently been made in these columns, has just completed a new cantata, "La Muse de l'Histoire," which has been well received by his countrymen.

Anton Rubinstein has recently added a new movement to his "Ocean" Symphony, besides composing two new string quartets and a festival overture intended for the inauguration of the exhibition to be held next year at Moscow. During the next few weeks the pianist-composer will assist at the performance of his operas, "The Demon" at Hamburg, "Die Maccabäer" at Hanover, and "Nero" at Berlin, after which he will, for the first time during his career, enter upon a concert-tour in Spain.

We have received the first numbers of a new musical periodical entitled *Musikalisches Centralblatt*, edited and published by Robert Seitz, of Leipzig. We also acknowledge the receipt of the initial number of what promises to be a very useful publication to all those interested in the progress of the construction of musical instruments—viz., the *Zeitschrift für Instrumentenbau*, also published at Leipzig, under the auspices of Herr Paul de Wit.

Jacques Offenbach, the famous originator of modern burlesque opera, died at Paris on the 5th ult. We refer our readers to a fuller notice of this event in another portion of our present issue.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Leipzig.—Concert of the Gewandhaus (October 7): Suite in D (Bach); Symphony, D major (Beethoven); vocal soli. Euterpe Concert (October 19): Overture, "Faust" (Wagner); Pianoforte Concerto in G major (Beethoven); Symphony, B flat major (Volckmann); "La Hileue" (Raff); Ballad, F minor (Chopin); Preludes (Bach); Fantasia in C (Schubert-Liszt). Gewandhaus Concert (October 21): Symphony in D (Mozart); Violin Concerto (Gernsheim); Entr'acte and Ballet from "Ali Baba" (Cherubini); Violoncello Fantasia (Grützacher); Overture, "Genoveva" (Schumann).

Berlin.—Bilse Concert (October 14): Overture, "Rosamunde" (Schubert); Overture, "William Tell" (Rossini); Berceuse (Vieuxtemps), &c. Bilse Concert (October 21): Overture, "Jesonda" (Spohr); Overture, "Rienzi" (Wagner); Hungarian Rhapsody (Liszt); Concerto, A minor (Molique).

Baden-Baden.—Festival Concert of the Curcappelle (October 2): Overture, "Fidelio" (Beethoven); Violin Concerto in E (Vieuxtemps); Adagio from Violin Concerto (Spohr); Hungarian Dances (Brahms-Jochim); Vocal soli.

Paris.—Concert Populaire (October 17): Symphony, A minor (Beethoven); Brésillienne (Godard); Sarabande (N. Girard); Symphony, G minor (Mozart); Fragments from "Roméo et Juliette" (Berlioz).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Châtelet Concert (October 17): Symphony, C minor (Beethoven); Ballet from "Le Roi de Lahore" (Massenet); Overture, "Benvenuto Cellini" (Berlioz); Pianoforte Concerto, No. 4 (Saint-Saëns); Danse Bohémienne" (Bizet); Overture, "Flying Dutchman" (Wagner). Concert Populaire (October 24): Scotch Symphony (Mendelssohn); Serenade (Haydn); Barcarole (Chopin); Symphony, "Roma" (Bizet); Kreutzer Sonata (Beethoven); Overture, "Tannhäuser" (Wagner). Châtelet Concert (October 24): Italian Symphony (Mendelssohn); Overture, "Benvenuto Cellini" (Berlioz); Russian Violin Concerto (Lalo); Fragments from "Manfred" (Schumann); Serenade (Beethoven).

CORRESPONDENCE.

DR. HILES'S GRAMMAR OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The more friendly tone of your review of the second book of my "Grammar of Music" prompts me to point out some errors in the notice (which appeared in May) of the first book.

In a note at the foot of page 3 of the "Grammar" I carefully explained what I understand by a "root"; and the difficulty there is in finding any better name for the natural, or firm base of a triad. It was in that note—plainly in contradiction of the idea that a chord should be considered as "derived" from the upper partials of a generator—that I remarked that "harmony is founded upon consonance; and has no sort of connection with, or reliance upon, the phenomena of 'harmonics,'" and that, "whatever term—root, base, or foundation—be used, no difficulty will arise if the student bears in mind that no generating, or harmonic-producing, influence is implied; but only that the sound is that upon which the chord rests most comfortably and consonantly."

So far from meaning that the upper partials—which are practically inseparable from all musical sounds—have no influence upon the affinity or consonance of combined sounds, I had expressly declared in the previous note (at the foot of page 2) that "with the worse consonances—in addition to the less intimate ratio of vibration of the different (principal) sounds a slight jarring is caused by the want of relationship between some of the very faint attendant acute sounds called *harmonics*, which always accompany a deep note. The slight discordancy thus imparted to the union of the principal sounds that would otherwise more completely blend, varies according to the nature of the instrument originating the vibrations." How any words could more clearly demonstrate a knowledge of the influence of upper partials, or how any candid critic could—by the isolation of a small section of a sentence, by overlooking the plain argument of the whole note on page 3, and by altogether ignoring the corresponding note on the opposite page—charge me with "fastening upon notions which are nearly twenty years out of date" I cannot imagine.

The "root," or foundation, or ground-tone, or base of a dissonant chord is just as real (though not always as apparent) as that of a consonant triad: for dissonant sounds intensify the influence of their resolving consonances, and are frequently used expressly for that purpose. Thus the whole recognised chromatic scale—as, indeed, every possible chromatic gradation between a note and its octave—serves to confirm the principle of consonance, as the one underlying principle of harmony. For example—the natural, or expected, resolution of the dissonant chord A flat, C, E flat, F sharp, points out the base of the combination, which may be C, or G, or even E flat (for the notes belong to the chromatic scale of either), according to the leading of, and the expectancy caused by, the preceding harmonics.

If, in addition to correcting the misapprehensions which have arisen concerning my book, I may be allowed to point out in what respect the "grammar" chiefly claims attention, I would say that I believe that, for the first time, the whole system of practical music, according to its fullest modern (or possible) development is shown to be the natural outcome of the simple fundamental principle of consonance. Thus all the old perplexities about consecution (real or hidden) and dissonant combinations are cleared away. Chromatic chords are no longer treated as exceptional harmonies, with a few stereotyped resolutions;

but are analysed, classified, and thoroughly unfolded. As the necessary result of such a course all "licenses" disappear, all odds and ends of ill-digested rules about counterpoint are banished; and, with one connected chain of ideas running through the whole subject, the student may gradually build himself up in a firm, consolidated, reasonable faith.

Naturally, in the first edition of so large and comprehensive a work, two or three clerical errors may be found. I desire to avail myself of this opportunity of pointing out a more serious oversight. In paragraph 16 it is stated that a combination of two sounds a tone apart will produce slower throbs, or beats, than the simultaneous use of two notes a semitone asunder.

The slightest examination of the figures given will show the mistake. The fact is the beats will be quicker but less irritating; because (as the paragraph truly says) "the ratio of the two sets of impulses is simpler, and the vibrations coincide more frequently." Yours, &c.,

HENRY HILES.

Manchester, October 8, 1880.

[That we have not misunderstood Dr. Hiles is plain from his letter, in which he repeats the same doctrine we objected to in reviewing his book, namely, that consonance is caused by the frequent coincidence of the vibrations of the two notes forming the interval. The footnote (page 2) which Dr. Hiles quotes, seems rather an afterthought than an integral part of his system. In any case, it is a very inadequate statement of the facts, and hardly intelligible to any one not already acquainted with the subject. The passage explaining the cause of the different degrees of dissonance of the tone and semitone, cannot be accepted as correct even in its new form. Dr. Hiles seems to be hindered from treating these subjects properly by an instinctive preference for merely verbal and not real explanations, which appears in many places throughout the book. A technical theorist is, however, principally concerned with the classification of chords. We gave reasons for dissenting from Dr. Hiles's system as founded on a doubtful theory of roots, and an incorrect mode of notation. It is, indeed, a great matter to have got rid of the old methods of harmonic derivation, and to have modernised the rules of counterpoint as Dr. Hiles has done.—THE WRITER OF THE NOTICE.]

A NEGLECTED HYMN-TUNE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me to offer a few additional notes on the tune referred to by Mr. Statham at p. 516.

Within the last few years I have discovered an earlier copy—as noticed in the new issue of my "Psalmody." It is in the first edition of Playford's "Divine Companion," 1701, where it occurs as "An Evening Hymn Set by Mr. Jer. Clark."

The hymn begins, "Sleep, downey sleep, come close mine eyes." Music and words were printed in conjunction, through a great part of the last century; and when the tune appeared alone, it was generally styled "Evening Hymn," under which designation it is found in the collections of R. Harrison, Webbe, Buddicom, &c.

Singularly enough, in successive editions of the Magdalen Hymns, it is set to "Awake, my soul, and with the sun," from which circumstance some editors styled it "Morning Hymn."

The name "Uppingham" crept in by degrees. In Williams's "British Psalmody," about 1780, the tune is given as "Evening Hymn, or Uppingham"; after which the latter appellation was used alone in many instances, as in Williams's "Psalmody Evangelica," 1789; Seeley's "Devotional Harmony," 1806; Jowett's "Parochial Psalmody," 1832. Thus it will be seen that I have not so entitled it without precedent.

The original key was A minor, which was retained by Seeley, Webbe, and others besides myself. In this the melody rises too high for ordinary congregations, yet it used to be so sung in the North of England forty years ago, as I have witnessed.

Mr. Statham's reading is not quite correct. The tune should start with a full measure: *i.e.*, G minim, G F

crotchets, E minim; so making the beginnings of the first and third strains correspond. The second note in the second measure of the third strain ought to be D minor, not C; and the final cadence should have B semibreve, A minim, in the penultimate measure.

Now as to the "piece of mangling" so justly reprobated. The same form of melody is given in "The Comprehensive Tune-Book," 1846, vol. i., No. 235, under the name "St. Patrick." I fear the responsibility rests on my former correspondent, Dr. Gauntlett, whose name appears there as harmoniser. It was a great pity that so original and profound a musician should have lent himself to the practice of remodelling standard tunes as a commercial matter.

Mr. Sullivan has adopted the vitiated form of melody verbatim; but, doubtless, feeling bound to make some alterations, has brought down the pitch from G to F, and turned minims into crotchets. Through all this process of mutilation, the monstrosity is fathered upon unfortunate Jeremiah Clark! How men can deliberately print a composer's name over a thing which they know he never wrote, is a question for the casuists who treat of editorial veracity.

There might be a measure of ignorance in all this. Poor Dr. Gauntlett knew nothing of the origin of the tune, as appears by a letter of inquiry to myself some years ago, and his follower, we may presume, knew no more. But then it reveals a provoking fact, that the preparation of musical hymnals is committed to those who, so far as research, learning, or desire for authenticity go, are totally unqualified for the task.

A few words about "Melcombe." Though, as you observe, it was first published as an "O Salutaris," in 1792, it was adopted as a hymn-tune very soon after, being given under the accustomed name in the second volume of Harrison's "Sacred Harmony," about 1795. This use was sanctioned by the Webbes, as it is given in the collection by Webbe, junior, 1808, of which the father was always considered the real editor.

Like other excellent tunes it has suffered from capricious handling of late. Mr. Havergal must needs lower the key from F to E flat, and alter the bars in ten places. Later compilers have followed suit, more or less; and thus the hymnals of Mercer, S.P.C.K., Bickersteth, &c., give a different effect to the composition from what was originally intended. Havergal's conjectured date, 1812, is unfortunate, seeing the melody was printed twenty years before. It only shows how little he knew about it, and had he left it alone, it had been better for his reputation, as well as for the Church.—Yours faithfully,

HENRY PARR.

Vicarage, Yoxford, October 7, 1880.

HANDEL'S USE OF THE CHORD 6-4-3.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I fear you have not quite entered into the meaning of some remarks I made upon Handel's dislike to the chord of the 6-4-3 in a late article in Mr. Grove's "Dictionary of Music and Musicians."

I did not think it possible that those remarks could have been supposed to apply to editions (whether "cheap" or otherwise) bearing on their title-pages such names as those of Vincent Novello or John Bishop. But all "cheap editions" are not of equal excellence; and, as I have before said, at this moment, an anonymous one, which contains no less than four unauthorised interpolations of the chord in question, in a single page, I think my protest can scarcely be condemned as unnecessary, though I confess my regret that it was not more carefully expressed.

The two examples you have cited from "Solomon" are, I think, scarcely cases in point. They are, both of them, inevitable resolutions of preceding chords of the 6-5; no amount, therefore, of "extraordinary pains" on Handel's part could have enabled him to dispense with them. An instance is sometimes quoted in the second bar of "But thanks be to God"; but here the characteristic fourth is part of a pedal-point, inverted in the tenor; and the fact that Handel himself did not regard it as an essential part of the harmony is proved by the figuring, which is a simple 6 (I quote from Arnold's score, not having a copy of the photographed fac-simile to refer to.) When I said that

Handel "new" an independent necessary re Callcott, years ago, he My own a years ago by ne whose n. Vincent easing hab

Elm Court,

[We cannot from "Solom means "i e 6-5"; for greatest ease refers to have ideas of point"; more greater part of scores are add he names, H les before us one bar in figures at all-

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SIR,—I thin each other a ow, in extre more difficult is applied to v given, was thin mental music, modulation tal. It is my op ight-singing, and, has the a purpose, chief a to what key Give a body ol-faists—a p at first sight,

Key C. d' :t |a' :f |n :s |s :s |n :f |l :s :f |f |n :r |r :n :t |t |t |d While the Sta tively smoo

Handel "never by any chance" used the chord, I meant an independent harmony, not as a passing-note, a necessary resolution, or a portion of a pedal-point; and Callcott, no doubt, meant the same when, some eighty years ago, he used the expression, "uniformly omitted it." My own attention was first called to the subject many years ago by Sir Henry Bishop, who, in conversation with me whose memory we all most deeply revere—the late Mr. Vincent Novello—severely condemned the then increasing habit of inserting the unauthorised fourth.

I remain, Sir, faithfully yours,

W. S. ROCKSTRO.

Elm Court, Babbicombe, Torquay.

[We cannot agree with Mr. Rockstro as to the examples from "Solomon" not being cases in point. They are by no means "inevitable resolutions of preceding chords of the 6-5"; for Handel could have avoided them with the greatest ease had he chosen. With regard to the instance which refers to from "But thanks be to God," he seems to have ideas of his own as to what constitutes a "pedal point"; moreover, he may or may not be aware that the greater part of the figured basses to be found in Handel's scores are added by editors or publishers. In the passage of the names, Handel's autograph (the fac-simile of which is before us) has no figure to this chord; indeed, only one bar in the entire chorus (the seventh) contains any figures at all.—Ed. *Musical Times*.]

THE STAFF v. TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I think Mr. Stratton and I have misunderstood each other a little, as, when I requested him to explain now, in extreme modulations, he found the Tonic Sol-fa more difficult than the Staff, I was thinking on the Sol-fa as applied to vocal, while he, I now think, by the examples given, was thinking on that notation as applied to instrumental music, as I never saw, in a vocal composition, modulation taking place at every chord.

It is my opinion that the Tonic Sol-fa Notation, for night-singing, without instrumental accompaniment of any kind, has the advantage over the Staff applied to the same purpose, chiefly because the singer never need be in doubt as to what key he is singing in.

Give a body of singers—say half Staff and half Tonic Sol-faists—a piece of music such as the following to sing at first sight, without instrumental accompaniment:—



which would be thus translated in Sol-fa:—

Key C.	B. t. m. l. r. s.
d' : t d' : m' r' : t d' : s	t' d : t l : r
d' : f m : s s : f m : d	r' m : s f : f
s : s s : d' t : r' d' : d'	t' d : d d : r
d : r m : d s : s d : m	t' d : m f : r
f : f l : s f : d m : t r : l t : d	m : r d : —
f : f f : m f : s s : l f : f s : m	s : f : m : —
r : r : m l : d d : r r : d r : m d : d : d : —	d : d : —
t : t : d r : m d : s f : f r : d s : s d : —	

While the Staff Notationist knows his key, it is comparatively smooth sailing; but when he comes to such

modulations (or, rather transition, in Sol-fa nomenclature; modulation being employed only for change of mode, not change of key) as above, his eye and mind get confused with the multiplicity of sharps, and while he is considering to what key these sharps lead, the music should have been sung. He is, in short, muddled, while the Sol-faist, having only to pass over on his "bridge-tone," finds little or no difficulty. Until the Staff Notationist can recognise extreme transitions or modulations at a glance, he is not on a par with the Sol-faist.—Yours truly,

THOMAS MANSON.

Lerwick, October 21, 1880.

MR. H. WALL AND COPYRIGHT MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The exposure of the proceedings of Messrs. Wall and Hyett in *THE MUSICAL TIMES* of May last has not had the desired effect. Their operations are still continued. On the evening of September 15 a Concert was given in our village school-room, in aid of a fund for the renovation of the church. One of the songs then sung, chosen by the singer himself, was the old ballad, "She wore a wreath of roses." On September 27 I received a letter from Mr. Hyett on behalf of his client, Mr. Wall, demanding the payment, within two days, of £2, for having violated Mr. Wall's copyright by "permitting" the song to be sung in my school-room. A lady residing in my house, who had never sung the song, received a similar letter, as also the gentleman who kindly presided at the piano. The actual singer of the song was left in peace. At first I was disposed to resist; but being advised that the state of the law is such as by no means to shield the innocent, I forwarded a cheque to Mr. Hyett, the receipt of which has not been acknowledged. Such are the facts, and the question arising out of them, in which the musical world is interested, is, How long are proceedings such as these, to be carried on in the name and under the protection of law?

I am, Sir, yours faithfully,

S. F. B. PEPPIN,

Vicar of Horrington.

Horrington, Wells, Somerset,
October 6, 1880.

"LILLIBURLERO."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reading over Mr. Chappell's article on the above in the "Dictionary of Music and Musicians" (Part VIII.), it may be worthy note to state that the version given is not quite the same as is sung and played as a party tune throughout the north of Ireland. The tune itself is purely confined to Orangemen, and can be heard at any of their processions, &c. It is a pity that such fine tunes as "Lilliburlero" and "The Boyne Water" should be associated with such worthless verses; and, still more, be made the medium of giving offence to those of a different religious and political persuasion.

The tune adapted to the nursery rhyme "There was an old woman toss'd up on a blanket," is not at all the same as "Lilliburlero," but the rhythm is similar. The old nursery rhyme is quite familiar to most inhabitants of Munster, but the air most commonly associated with it differs from "Lilliburlero."—Yours faithfully,

W. H. FLOOD.

Belfast, October 8, 1880.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in

obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. H. H.—We know nothing whatever of the Band of the "Royal East Middlesex Militia." We spoke only of what we did hear.

DUM SPIRO SPERO.—Musical Degrees are not granted in the countries named.

WILLIAM ABEL SELBY.—Cultivate your voice under an accredited master, and adhere to the established notation. Your being a "first-rate scholar" will be much in your favour; but we never heard that it is necessary for an operatic singer to be a dancer.

A. E. STEVENS.—We should think that Dr. Stainer's *Harmony Primer*, published by Novello, Ewer and Co., would be most suitable.

L. H.—We regret that we cannot assist our puzzled correspondent; but any professional violinist would be enabled to solve the mystery.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BARNESLEY.—The Harvest Thanksgiving Services were held at St. George's Church, on Thursday evening, the 18th ult., and on Sunday, the 19th. The services were full choral. The anthems were most effectively rendered by the choir, the solos being well sung by Mr. Bishop and Mr. Jacques. The whole reflected great credit upon the members of the choir, and the Organist, Mr. Brooks, who presided most efficiently at the organ, and who also played for his concluding voluntaries, "Glory, honour" (Mozart), "Hailstone" chorus, "Worthy is the Lamb," and the "Amen" chorus (Handel).

BERWICK.—The Parish Church organ, which has been under repairs and enlargement by Messrs. Harrison and Harrison, of Durham, was opened on Thursday, September 30, by Dr. Spark, under most favourable circumstances. The anthem was "Praise the Lord, O my soul," by Sir J. Goss. The whole of the music was given in a highly effective manner, special praise being due to Miss Reburn, Miss Henderson, Mr. Gascoigne, Sergeant Rowe, and Mr. W. Cook, for the fine rendering they gave of the verse in the anthem. Dr. Spark presided at the organ with his usual ability.

BIRMINGHAM.—Through the kindness of the Mayor (Alderman Richard Chamberlain) the Saturday afternoon Organ Recitals by Mr. Stimpson have been made free to the public, consequently there have been large audiences every Saturday since the 2nd ult., when the experiment was started.—The cheap Concerts of the Musical Association were resumed on Saturday, the 2nd ult., with a selection from the *Messiah*, and a miscellaneous second part, the Festival Choral Society giving their assistance, with Mrs. Titterton and Mr. F. Mace as solo vocalists. On the following Saturday, a Penny Concert was given in Bingley Hall with Messrs. Gilmer and Synner's Military band. Mr. Gaul conducted the Concert on the 16th ult.; and on the 23rd ult. the Holte Choral Society gave a performance of *Elijah*.—The first of Mr. Stratton's Popular Chamber Concerts took place in the Masonic Hall on Tuesday, the 5th ult. The programme included Xaver Scharwenka's pianoforte quartet in F, Op. 37; Schumann's quintet in E flat, Op. 44; Onslow's string quintet in G, Op. 35, and solos for pianoforte and violin. The artists were Miss Agnes Miller, pianoforte; Messrs. F. Ward, S. Blythe, T. M. Abbott, J. Owen, and J. J. Heath, strings. There was a large and appreciative audience.—Messrs. Harrison gave the first of their Subscription Concerts for the season in the Town Hall on Monday, the 17th ult. The artists were Madame Nilsson, Miss Mary Davies, Madame Patey, Mr. Frank Boyle, and Mr. Bridson; Herr van Biene, solo violoncello, and Mr. Thoulless, solo pianist and Conductor. The programme was of a miscellaneous character, and was highly appreciated by a large and brilliant audience.

BOURNEMOUTH.—Two Vocal and Instrumental Concerts were given in the Winter Gardens, on Tuesday, the 19th ult., in aid of the Organ Fund of St. Paul's New Church. There were large and appreciative audiences, and the Concerts were a great success. Miss Martha Beard, Mr. George Cox, and Mr. W. J. Trenchard were the vocalists, and there was also a highly efficient band. Mr. T. A. Burton, Organist and Choirmaster of Holy Trinity, Bournemouth, presided at the piano.

BOXLEY.—On Tuesday afternoon, the 5th ult., Thanksgiving Services were held in the church. The surpliced choir and clergy entered singing the processional hymn, "Come, ye thankful people, come." The psalms were chanted, and Barnby's anthem, "O Lord how manifold," was effectively given. A sermon was preached by the Vicar (the Rev. F. J. Richards). Mr. Francis Howell, the Organist of the church, presided at the organ.

BRADFORD.—The first of a series of Pianoforte Recitals by Mr. Edward Misdale took place in the Mechanics' Institute, on the 17th ult. Mr. Misdale was assisted by Madame Ter Mer and Miss Misdale as solo vocalists, and the Bradford Musical Union. The songs and duets contributed by Madame Ter Mer and Miss Misdale were of a high order, and exceedingly well rendered. In addition to Mr. Misdale's solos, duets were played by himself and Mr. A. E. Bartle, of the Winter Gardens, Southport. The Bradford Musical Union contributed a very interesting item to the programme, Mendelssohn's Cantata, *To the Sons of Art*, which they sang with spirit and energy.

BRISBANE, QUEENSLAND.—The second Concert of the eighth season of the Brisbane Musical Union took place on July 15, under the conductorship of Mr. R. T. Jefferies, when Handel's Oratorio *Samson* was performed. The Society has been in abeyance during the absence of Mr. Jefferies in England; but on his return his friends and pupils rallied round him, and there are now over 130 members. Mendelssohn's *Hymn of Praise* and Spohr's *Last Judgment* were given at the first Concert of this season; and the works set down for the third and fourth Concerts are *St. Paul* and *Israel in Egypt* respectively.

BRISTOL.—The second of Mr. Riseley's Monday Popular Concerts of this fourth season was given in the Colston Hall, on Monday, the 4th ult. The programme was very attractive, and the manner in which it was rendered left nothing to be desired. The principal works performed by the orchestra were Mendelssohn's *Symphony in A*, "The Italia," the Overtures *Euryanthe* (Weber), and *Domino Noir* (Auber), Percy Reeve's "Passepied" for united string orchestra, and Scotson Clark's "Marche aux Flambeaux." Mr. Michaelis's march, "The Turkish Patrol," given at the first Concert, was repeated. Romberg's "Toy Symphony" was given, the various toy instruments being played by members of the band. Miss Spence Jones and Mr. J. T. Hutchinson were the vocalists. Mr. A. W. Waite led the band, and Mr. George Riseley conducted.—The third Monday Popular Concert was given in the Colston Hall, on the 11th ult., when the programme included Schubert's *Symphony No. 8* in minor (unfinished), the Overtures, *Ruler of the Spirits* (Weber) and *La Gazza Ladra* (Rossini), Haydn's "Hymn to the Emperor," for all the strings, Kottauri's gavotte, "Bijou," and Anton Wallerstein's march, "Triumph." Romberg's "Toy Symphony" was repeated by desire. Miss Ellen Lamb and Miss Kate Probert were the vocalists; the latter, a local performer, filling the place of Miss Hilda Wilson, who was prevented by illness from singing. Mr. A. W. Waite led the band, and Mr. George Riseley conducted.—The Bristol Musical Festival Society have recently inaugurated a series of Elementary Classes in singing, to be held weekly in five different parts of the city of Bristol, and in Clifton. The idea is an excellent one, and it is pleasing to know that it is duly appreciated; in nearly all cases the applications for admission to the classes having come up to the expectation of the promoters. The gentlemen appointed as the instructors of the various classes are Messrs. Edward Cook, F. C. Maher, and W. J. Kidner.

BURY ST. EDMUNDS.—The Harvest Thanksgiving Services in connection with the church of St. Mary were held on Sunday, the 5th ult. The Vicar, the Rev. W. Snape, M.A., preached two eloquent sermons. At the morning service Dykes's *Te Deum* in F and Worcester's *Benedictus* in F were efficiently rendered by the choir of the church, numbering fifty voices. In the evening Dr. Stainer's anthem, "Ye shall dwell in the land," was given with great care and precision; the solos being sung by Mr. Frederic Pattie, Masters Crick and Richardson. The Organist, Mr. T. B. Richardson, played as a concluding voluntary "Worthy is the Lamb" (*Messiah*) and a Fantasia (Wely), with his usual ability.

CHISWICK.—The Dedication and Harvest Thanksgiving Service at St. Michael and All Angels were attended by large congregations. At the Choral Celebration, on Sunday morning, the 3rd ult., Calkins Service in B flat was sung, and the quartet, "from a Spirit," from *Women of Samaria*, was rendered with great effect and feeling by the solo voices as the introit. In the evening the anthems were, "Blessed be the name of the Lord" (Gadsby), and "I was glad when they said unto me" (Sir G. Elvey). The preachers were the Rev. Rhod. Bristowe and the Rev. J. W. Horsley. The services were accompanied by Mr. J. Walker, under the conductorship of Mr. Allen Thompson, Choirmaster.

CLIFTON.—On Monday, September 27, the second of a series of Vocal and Instrumental Concerts which Mr. Lawford Huxtable has announced for the present season, was given in the Victoria Rooms. The vocalists were Madame Pennington, Miss Mabel Waite, Mr. Barn. McGuckin, and Mr. Lawford Huxtable. The instrumentalists were The A. W. Waite violin, Mr. J. Tittle and Mr. Lawford Huxtable (pianoforte). There was a good attendance, and the programme was well rendered.

DERRY.—Mr. Sims Reeves's farewell Concert in Derry was given in the Opera House, on Tuesday evening, September 28, before a numerous and brilliant auditory. The vocalists were, in addition to Mr. Sims Reeves, Signorina Annetta Zenari, Miss Helen D'Almeida, Mr. Herbert Reeves, and Signor Foli; and the instrumentalists, Mr. H. Nicholson, flautist, and Mr. S. Naylor, pianist. The programme was of a popular character. Mr. Reeves delighted his audience by singing many of the songs he has made his own. Mr. Herbert Reeves was warmly welcomed, and listened to with much attention. The other artists were also thoroughly appreciated.

DUBLIN.—A Lecture on the Tonic Sol-fa method was delivered at the Ancient Concert Room, on Monday, the 4th ult., by Mr. Proudman, the chair being occupied by J. H. Owen, Esq., M.A. A choir of about forty voices, under the conductorship of Mr. Cowie sang a few pieces during the evening, and also a sight test, composed for the occasion by Sir R. P. Stewart, Professor of Music, T.C.D., who was present. The lecturer gave an able and instructive account of the method, which was listened to attentively by a large audience. Sir Robert Stewart, in moving a vote of thanks to the lecturer, complimented the choir on their singing of the sight test, which was no means an easy one.

DUMFRIES.—On Monday evening, the 18th ult., Madame Thaddeus Wells gave a Ballad Concert in the Mechanics' Hall. Madame Wells was assisted by Miss Kate Baxter and Mr. Laxton as vocalists; a flautist, Mr. Henry Nicholson. The programme consisted of popular songs, all of which were well rendered and highly appreciated.

GREAT KIMBLE, BUCKS.—A Harvest Thanksgiving Service was held in the Parish Church on Sunday evening, the 3rd ult. The service was fully choral, and was most ably rendered by the leading members of the choir, aided by the Misses Sumner and the Miss Parrott. Mr. E. Crutenden presided at the harmonium, and played Sir G. J. Elvey's "Festal March" as a concluding voluntary. The sermon was preached by the Vicar (Rev. E. K. Clay), and the lessons were read by the Rev. J. H. R. Sumner, Rector of Ellesborough. Schubert's 23rd Psalm, "The Lord is my shepherd," was sung at the service.

GRIMSBY.—Mr. E. Brammer's band and choir gave one of the popular Concerts in the Assembly Room, Town Hall, on the 11th ult. The entertainment comprised songs, duets, and trios, by Mrs. E. T. Hill, and Mr. Collingwood. The singing was good throughout.

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A feature in the Concert was a violin solo by Miss May Brammer, the daughter of the Conductor (Mr. E. Brammer). Mr. Robertson contributed a flute solo, and Mr. Brain a violoncello solo.

HALIFAX.—On Saturday, the 16th ult., the Festival of Church Choirs in the Deservy of Halifax took place in the Parish Church. There were nearly 200 voices, comprising nineteen choirs who had joined the Union. The Musical Director was Dr. Roberts, Organist and Choirmaster of the Parish Church, who for the last two months had frequently rehearsed the various choirs, and the result was that the music on the day of the Festival was rendered most efficiently. The Rev. Dr. Pigou intoned the prayers, and the special music sung was Dr. Roberts's Magnificat and Nunc dimittis in F (composed for the occasion), Sir John Goss's anthem, "Praise the Lord, O my soul," and Mozart's motet, "O God, when Thou appearest." A special feature in the training of the large number of voices was the soft and reverential manner in which the Confession, Versicles, and Amen were sung. The choirs had been so carefully rehearsed that no Conductor was needed, and Dr. Roberts presided at the organ. The preacher was the Very Reverend the Dean of York.

HOLYWELL.—The Church Philharmonic Society gave its annual Concert on Tuesday evening, the 10th ult., at the Board Schools. The Conductor was Mr. W. S. Woods, Organist of the parish church, and to him and to Mr. J. B. Asterley, the indefatigable honorary secretary, the success of the Concert must be largely attributed. The accompaniments were executed in excellent style by Miss J. Davies (Llangollen), Mrs. R. O. Williams, and Mrs. Woods. The programme contained selections from the *Messiah*, and a miscellaneous part. Miss L. Haythorn is an accomplished singer, and her rendering of both the sacred and secular music allotted to her elicited hearty and frequent outbursts of applause. Mrs. Morris appeared to much advantage in "He shall feed His flock," and Mr. Lambert and Mr. J. B. Asterley were also highly appreciated. The choruses were very well sung.

IVINE, N.B.—Mr. Hinchcliffe gave a very successful Organ Recital on Friday evening, the 8th ult., before a large audience. "O Sanctissima," by Lux, and Mendelssohn's "Wedding March" were played in good style, and highly appreciated. The vocalists were Miss Boyle and Mr. Higgins.

KINGSTON, JAMAICA.—The third Concert of the Philharmonic Society, given in the Town Hall, was highly successful. The programme was well selected and excellently carried out, the playing of the orchestra being a feature of the evening. Mr. J. S. Ingram conducted.

LEYTON.—The members of the Leyton Choral Society inaugurated their third season with a Conversation on September 29, which was well patronised. A selection of vocal and instrumental solos, glee, &c., were given by the choir and friends, under the direction of Mr. F. P. Brown, Conductor. Fawcett's Oratorio, *Paradise*, has been put in rehearsal for an early performance.

LIVERPOOL.—A Sacred Concert was given at Grove Street Chapel, for the benefit of Mr. R. G. Pickering, Organist of the church, on Wednesday, the 6th ult.; John Davies, Esq., C.C., in the chair. The artists were Mrs. Maggie Jones Williams, Miss Leather, Miss Barber, Miss Edwards, Miss Sargeant, and Miss Smith; Messrs. Seth Thomas and R. W. Dodd, assisted by a select choir, under the conductorship of Mr. William Arvon Parry. Mr. J. Kerfoot Jones presided at the piano, and Messrs. Grimshaw and R. G. Pickering at the organ. Mr. Arvon Parry, besides conducting, took part in a duet, "New mercies each morning" (*Jeremiah*, by John Owen, Chester), and trio, "God be merciful," Dr. Parry.

MAIDSTONE.—The Maidstone Subscription Concert and Choral Society held their following engagements for the coming season: Madame Norman-Neruda, Mr. Charles Hallé, Miss Annie Marriott, Miss Clara Samuelli, Miss Marian Mackenzie, Miss Damian, Mr. Edwd. Lloyd, Mr. W. Shakespeare, Mr. Thurlie Beale, and Mr. Henry Horscroft. There will be a Ballad, a Classical, and an Oratorio night, *Elijah* being most probably given at an extra Concert at Easter.

MANCHESTER.—M. de Jong commenced his tenth series of Popular Concerts on the 9th ult. The band of sixty performers played with great spirit and vigour Weber's Overture to *Der Freischütz*, and various pieces of dance music. The vocalists were Madame Christine Nilsson, Miss Damian, and Mr. Walter Clifford. Considering the attraction of Madame Nilsson, Miss Damian may be congratulated upon her success. She has a very sympathetic contralto voice, and sings well.—M. de Jong gave his second Concert of the season on the 23rd ult. All the orchestral pieces were played with great taste and precision. The vocalists were Miss Clara Samuelli and Mr. Joseph Maas. Both vocalists had a most hearty welcome.—The Manchester Vocal Society gave the first Concert of the season at the Concert Hall on the 13th ult. The programme consisted of glees and part-songs, all of which were well sung. As usual, the Conductor, Mr. Henry Wilson, introduced a special novelty to the subscribers, this time giving Spohr's *Pater Noster*, or *Christian's Prayer*, with only a pianoforte accompaniment. The choir sang the whole of the music with spirit and intelligence. Amongst the best of the miscellaneous pieces were Attwood's fine glee, "To all that breathe," and the humorous part-song by Frederic Archer, "Kate Dalrymple." The solo vocalist was Mr. Leslie Crotty, who gave with good effect an "Ave Maria" by De Lara, Sullivan's "Thou art passing hence, my brother," Ardit's "Let me love thee," and Wallace's "Bellringer."

NORTH BERWICK.—Mr. Frank Bates gave an excellent Organ Recital on Tuesday, September 28, in St. Baldred's Church. His selection comprised: Communion (Battiste), Organ Sonata (Dr. Horton Allison), Offertoire No. 4 (Lefebure-Wely), Fugue in E flat (J. S. Bach), March from *Athalie* (Mendelssohn), Air, "From mighty kings," and Chorus, "Sing unto God" (Handel).

PADDUCK.—On Thursday evening, the 7th ult., Mr. J. H. Pearson, of Brighouse, gave an Organ Recital in the Congregational Chapel, which was highly successful. The programme was well selected, and included vocal solos and choruses excellently rendered by the choir of the chapel. The solo vocalists were Mrs. Dawson, Mrs. Rhodes, Miss E. Dawson, Mr. J. W. Taylor, and Mr. W. Eastwood.

PENZANCE.—The autumn season was inaugurated on Monday evening, the 4th ult., when Mr. Edwyn Frith's talented party gave a Concert to a large audience in St. John's Hall. The selection was of a most popular character, including several of Sullivan's favourite songs. Madame Frith was highly successful, many of her songs being encored. Miss Muriel Wood was also received with great favour. Mr. Frith gave due effect to the martial spirit of Wigan's "King's Herald," and to the bravado of Campana's "Smuggler." Mr. Alfred Mori essayed two of Sims Reeves's songs with moderate success. Mr. A. L'Estrange's contribution to the Concert was an important one, his pianoforte solos being characterised by brilliant execution and much culture.

STOCKPORT.—The first Concert of the newly formed Musical Society took place on Wednesday, the 13th ult., in the Armoury, Greek Street. There was a complete and efficient orchestra of forty-two instrumentalists, mostly selected from the bands of Hallé and De Jong, and the chorus numbered seventy picked voices. *Acis and Galatea* (with Mozart's accompaniments) formed the first part of the programme, the solos being exceedingly well rendered by Miss Catherine Pickering, Mr. Blagbro (Leeds), Mr. Rickard (Halifax), and Mr. Lewis. The choruses (especially "Wretched lovers") were sung with remarkable precision and power; and the band gave the accompaniments to the songs very efficiently. The Overture to *Zampa*, splendidly played, opened the second part, of which the most prominent items were the Andante and Finale of Mendelssohn's G minor Concerto (the pianoforte part of which was played by J. G. Bradley), Gounod's "Funeral March of a Marionette," some part-songs, and the March and Chorus from Wagner's *Tannhäuser*. The Concert was conducted by Mr. Joseph Bradley, Mus. Bac.

STOCKTON HEATH.—The new organ, built by Messrs. Alexander Young, of Manchester, was opened in St. Thomas's Church on the 12th ult. A selection of sacred music was sung by the choir, and Mr. Timson, the Organist, gave a Recital on the organ, exhibiting the qualities of the instrument most efficiently.

SWINDON.—The first Concert of the season was given at the New Swindon Institution, on September 29. Miss Julia Jones and Mr. Orlando Christian were the principal vocalists, and the band of the Royal Marines (Plymouth Division) performed operatic and other selections. There was a large audience.

WESTON-SUPER-MARE.—The annual Harvest Festival was held in St. John's Parish Church on St. Michael's Day. At the evening service the Church Choir Association, numbering about 100 voices, took part. The anthem was Elvey's "Praise the Lord," and the Service, Tours in F. The musical arrangements were under the superintendence of Mr. Arthur E. Crook (the Organist), who presided at the organ.

YORK.—On Saturday afternoon, the 2nd ult., a Harvest Thanksgiving Service was held in the nave of York Minster, in which a very large congregation took part. The service was fixed to commence at three o'clock, but for some time before half-past two, when the doors were thrown open, a large concourse assembled outside, and when admission was given, every seat in the nave was soon occupied. The musical portion of the service was of a fitting and elaborate character, and was well rendered by the choir, who were aided by auxiliaries. As the choir and clergy proceeded from the south aisle to their places, the processional hymn, "Come, ye thankful people, come," was sung, with organ accompaniment. The Psalms selected were the 66th, 147th, and the 150th, and the Cantate and Miserere were sung to Hayes in B flat. Following the latter was given Goss's fine anthem, "Fear not, O land." At the close of the sermon, which was preached by the Rev. Canon Fleming, the hymn, "The sower went forth sowing," was sung; and on the conclusion of the service Handel's "Hallelujah" chorus was given by the choir. The offertory was devoted to the York County Hospital, for which the amount realised was £41 2s. 10d.

ORGAN APPOINTMENTS.—Mr. Charles Albert Harriss, Organist and Director of the Music to the Parish Church, Welshpool.—Mr. E. J. Spark, Organist and Choirmaster to St. Martin's, Worcester.—Mr. J. Lemaitre White, Organist and Choirmaster to St. Mary's, Keppington, Sevenoaks.—Mr. Arthur Fagge, to the Chapel of St. Barnabas, Greek Street, Soho.—Mr. J. M. Falshaw, to St. Ethelburga, Bishopsgate.—Mr. Jacob Goose, Organist and Choirmaster to the Parish Church, Alton, Hants.—Mr. G. Augustus Holmes, Organist and Choirmaster to St. George's Church, Camberwell.—Mr. G. R. Fletcher, to the Parish Church, Finchley.—Mr. Frank Lewis Thomas, Organist and Choirmaster to St. Mary's, Bromley, Kent.—Mr. George James Hall, Organist and Choirmaster to the Parish Church, Beckenham, Kent.—Mr. S. Wesley-Martin, to St. George's Presbyterian Church of England, West Croydon.

CHOIR APPOINTMENTS.—Mr. T. Gawthrop (Tenor) and Mr. D. Sutton Shepley (Bass), to St. George's Chapel, Windsor.

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" 3, Covent Garden.	" 20, Brixton.
" 6, Westminster.	" 22, Towcester.
" 8, City.	" 23, Luton.
" 10, Londonderry.	" 24, Weymouth.
" 11, Armagh.	" 25, Yeovil.
" 12, Belfast.	" 29, Hove.
" 13, Dublin.	Dec. 1 & 15, Tolmer Institute.
" 15, Congleton.	" 9, St. James's Hall,
" 16, Manchester.	&c., &c., &c.

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THE MUSICAL DIRECTORY

ANNUAL AND ALMANACK FOR 1887

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